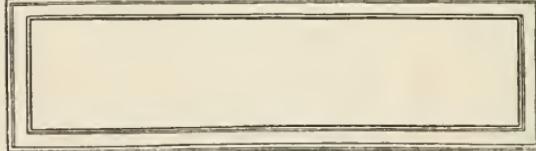


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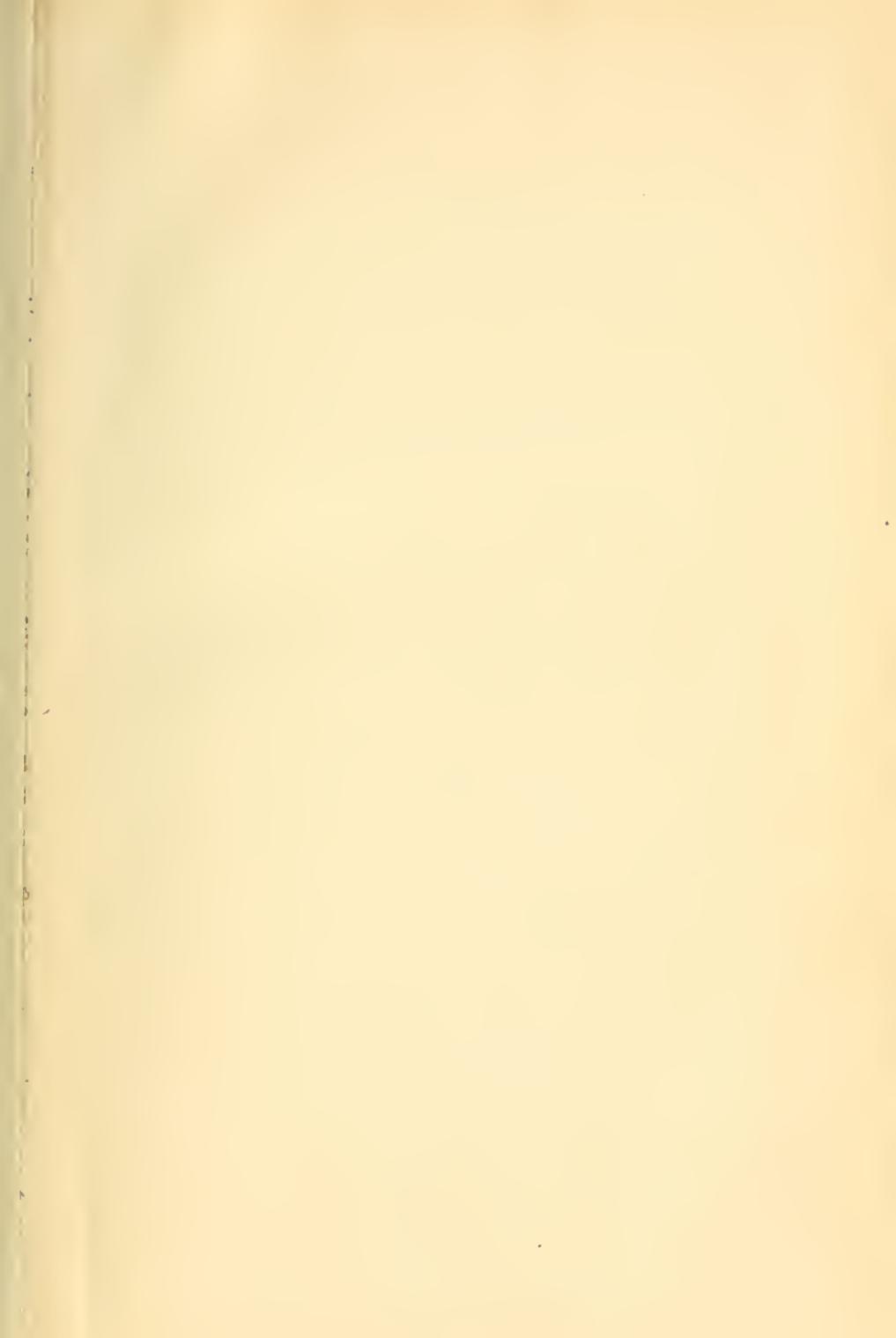


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THOMAS DE QUINCEY



ENGLISH AND AMERICAN LITERATURE

STUDIES IN LITERARY
CRITICISM, INTER-
PRETATION AND
HISTORY

By C. H. SYLVESTER

*Formerly Professor of Literature and
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Point, Wis.*

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With Numerous Halftone Illustrations

VOLUME TEN, METHODS

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Volume Ten

Thirty-five Lessons

Reading in Graded and District
Schools



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Introduction



SIR HENRY IRVING



Introduction

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By the aid of this volume, readers of *English and American Literature* can by themselves secure many of the benefits of a systematic course of study under tuition. It should be noticed that each of the nine preceding volumes consists of two separate *Parts*. In the preparation of this volume, each *Part*, with the exception of the eighteenth, has been considered as two lessons, and the first half of the eighteenth part as one lesson. At the head of each set of *Test Questions* in this volume is a line telling what portion of the text is covered, so that the reader need have no difficulty in preparing his lesson to recite to himself.

These questions call up in natural order the important points of a general course in literature. The text-books for *English and American Literature* were made with these questions in mind, and many of the selections were left without comment in order that there might be new matter upon which tests of progress could be made. Without these questions the course is incomplete. The *Answers* were written with the idea that they should be broader and more finished than the papers of an ordinary student, and, accordingly, they contain many sum-

Introduction

maries, comparisons and tables that cannot be found elsewhere.

The questions are framed to stimulate thought and to elicit personal judgment. It is not expected that the results of such thought and judgment will be alike in different persons. In fact, they ought to be different. The canons of literary excellence are not fixed. Every mind is a law to itself, and for the individual nothing is beautiful or inspiring unless it pleases his aesthetic sense or awakens his soul. The answers to many of the questions, then, are not final. They give one man's interpretation, and as such should be helpful in forming another's.

What has been said should not be construed to mean that there is no such a thing as fine literary discrimination. Nothing could be more erroneous than such an idea. But for the individual who reads, his own standards must suffice. The fortunate thing is that those standards improve, that, unconsciously, perhaps, the reader acquires a fuller appreciation, and with his widening horizon come keener pleasures and more inspiring thought. In no way can this improvement be so speedily brought about as by a careful and systematic course of study such as is prescribed in the texts and the questions and answers of this book.

Introduction

Let the student begin his work by taking the first volume and commencing, on page seventeen, *The Study of Fiction*. As he reads the next five pages, let him thoughtfully consider every statement made and gather the ideas of each subdivision in the classified outline. Bearing these in mind, let him follow the directions on page twenty-five in reading *The Great Stone Face*. When this has been done, he will naturally take up the study of that selection, which begins on page sixty-seven and extends to the end of the lesson on page seventy-four. Probably one reading will not be sufficient to master the selection or to see it in all the lights suggested by the studies. If such is the case, more time should be devoted to it now, at the beginning of the course. When perfectly satisfied that the first lesson has been understood, and reasonably well learned, let the student ask himself, one by one, the *Test Questions* of *Lesson I* and formulate the answers which he will give to them. Then, for the sake of comparison and as a test of his own judgment, let him read the answers. By following this plan throughout the course, any one will have taken a systematic view of the whole field of English and American literature and will have made more than a passing acquaintance with many of the great masterpieces.

An improvement on this method of indi-

Introduction

vidual study would be that of the club. If a number of congenial friends will take the course, preparing each lesson as indicated above, and then will meet for discussion, ideal progress will be made. In this case, one of the members should preside. There should be first a general discussion of the lesson, in which the ideas of the club should be freely exchanged. At this time it will be well to review the *Studies*, many of which consist of unanswered questions. Other masterpieces of a nature similar to those given in the text-book should be discussed. When the discussion is over, the leader should ask the *Test Questions* and when the answers have been given by the members, the *Answers* in the text should be compared and criticised. It is not improbable that in this general discussion improvements on the set *Answers* will be made. At any rate, the comparison of ideas and the stimulus of discussion will make the study delightful.

Teachers of literature will find this volume very helpful. It is a mine of questions logically arranged for use in the class or the examination. No two people look at any subject in exactly the same way, and no matter how many years of experience a teacher has had, he has not exhausted the art of questioning. If the particular masterpieces used here are not those which the class has been studying, the

Introduction

questions may be easily adapted to suit the conditions. Doubtless, however, many of the questions can be used in exactly the form in which they are printed. While the text-books are so arranged that the plan can be easily followed, yet these questions make it more apparent.

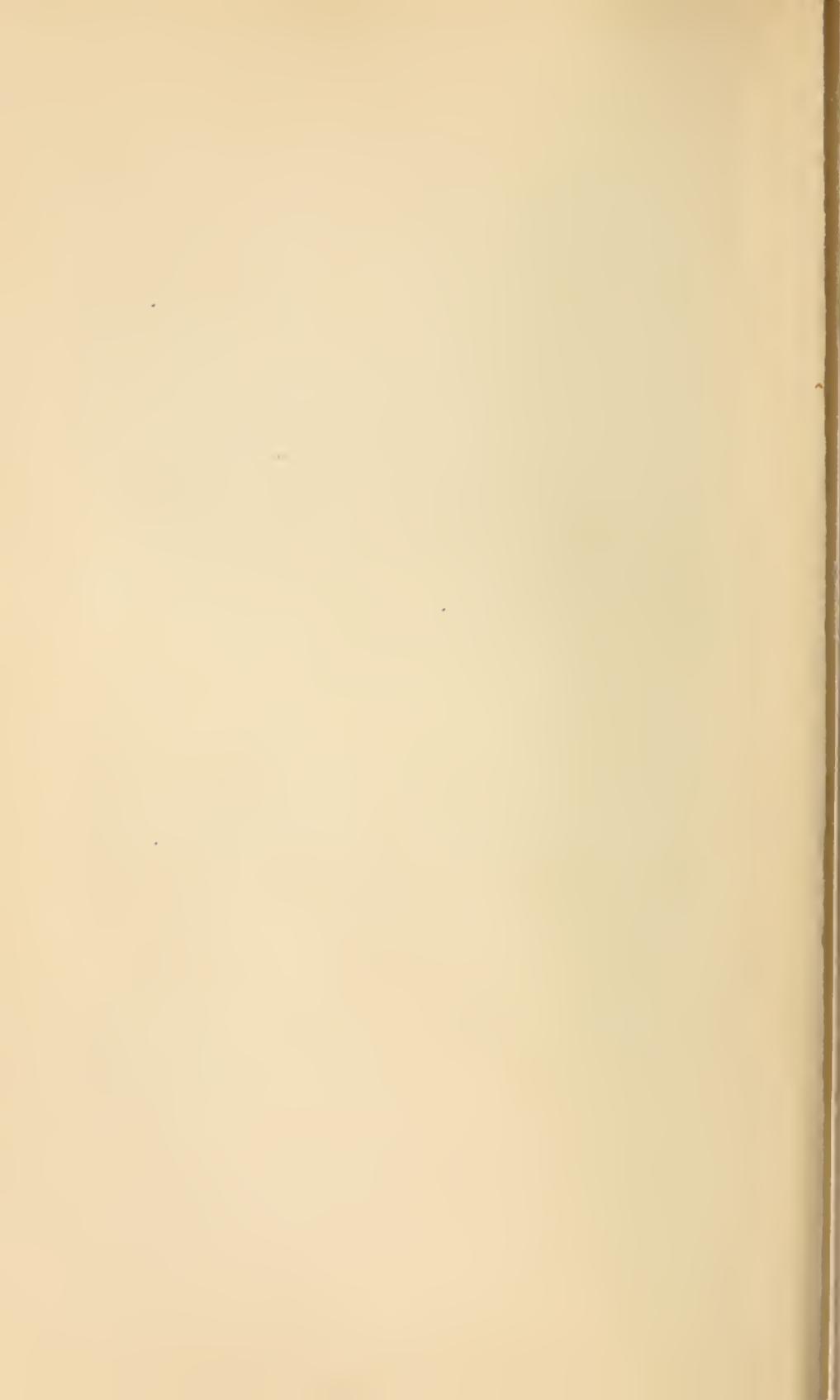
English and American Literature will fall into the hands of many teachers in district and graded schools. Here it may be particularly helpful in suggesting methods of teaching reading and in giving to the children new selections and new methods of study. In order that the course may be of the greatest assistance to teachers, a fourth part of this volume has been devoted to an outline of different lessons which may profitably be given to pupils in any grade from the fifth to the high school. If the lessons are too difficult for the lower grades, simplify them; if they seem too simple for the upper grades, make them more difficult, but use method. If some method similar to this is used with the children in the grades, literature will not be a dull and uninteresting study in the high schools and colleges.

Nine portraits are placed in this volume, but only two of the people, Thomas DeQuincey and Harriet Beecher Stowe, can be considered purely literary; the others have gained their

Introduction

greatest fame in other vocations, but have been so closely related to literature in one way or another that their faces should be familiar to all readers. In another volume, the Gettysburg oration of Abraham Lincoln is printed; Sir Henry Irving and Julia Marlowe have gained their greatest honors in the interpretation of Shakespearean plays; Joseph Jefferson has done as much as the author himself to make Irving's *Rip Van Winkle* famous; while Thomas H. Huxley and Charles R. Darwin are best known for their discoveries in the field of science, yet their works have had such an influence upon the thought of later writers that the two must be grouped with the literary artists; Thomas Arnold, the greatest of English educators, has been an inspiration to so many men that no one will deny his right to a place here; John Keats lies buried in the old Protestant Cemetery at Rome, a most beautiful, restful spot, and on his tombstone is the epitaph he composed; on the Grand Canal in Venice is the palace Rezzonico in which Robert Browning lived and where he died, now the residence of his son. The pictures of the grave of Keats and the home of Browning are from photographs taken by the author.

Thirty-Five Lessons



English and American Literature

PART I—LESSON I

To Page 75

TEST QUESTIONS

1. What effect upon Ernest did his meeting with Gathergold have?
2. Describe the character of the poet in *The Great Stone Face*.
3. What influence did his mother have in the formation of Ernest's character?
4. What proves how beautiful an art is fiction?
5. Describe at length the scenes in which Gathergold and Old Stony Phiz appear.

ANSWERS

1. Ernest had long hoped for the fulfillment of the prophecy and had awaited with eager expectation the coming of the man who, according to report, resembled the Great Stone Face. But when Gathergold arrived, Ernest recognized in the miser's face and in the niggardly gifts thrown to the beggars no likeness to the mountain image. He was keenly disappointed, yet he gained greatly from the encounter. He came to realize clearly that broad

sympathy and a genuine spirit of service were essential to the man of prophecy and that without these qualifications the possession of wealth availed nothing. Thus Ernest's ideal became more clearly defined and his own development was correspondingly affected.

2. To understand the character of the poet we must contrast his works with himself. He was an observer and an ardent lover of nature and painted what he saw in bright colors. His imagination was active and vivid and by the magic touch of his pen he glorified the feelings and acts of men. The poet's ideal was perfect truth, and sympathy and sincerity characterized his every verse. But when Ernest, won by all this, wished to find him worthy of typifying the benign and majestic image, the poet spoke, revealing in these words his real character: "But my life, dear Ernest, has not corresponded with my thought. I have had glad dreams, but they have been only dreams, because I have lived—and that, too, by my own choice—among poor and mean realities. Sometimes even—shall I dare say it?—I lack faith in the grandeur, the beauty, and the goodness, which my own works are said to have made more evident in nature and in human life."

The poet, then, allowed himself to doubt his own clear perception of truth and beauty and,

blighted by doubt, his life was made ineffectual. Still, he was the only one who had sufficient wisdom and honesty to recognize in Ernest the real image of the Great Stone Face. So we are left to think that there was perhaps in the poet more of sincerity than he himself really believed, and that although his faith wavered, it never died.

3. In the story very little is said of Ernest's mother. It was his mother that told him the story of the titanic visage at the head of the valley. It was a story which she had heard when she was younger than Ernest, a story so old that even the Indians had heard it from their forefathers to whom it had been murmured by the mountain streams and whispered by the wind in the tree tops. Doubtless she told this story in a most impressive way to the little boy who leaned upon her knee. She was an affectionate and thoughtful woman, we are told, and wise in not discouraging her little boy in his hope of seeing the prophecy fulfilled; she said only, "Perhaps you may," when Ernest eagerly expressed his wish. Second only to that of nature, which Hawthorne personifies in the Great Stone Face, was the quiet, steady influence of Ernest's mother.

4. Walter Besant says that he feels irritated when the critics begin to appraise, compare and estimate the great masters of the art of

fiction. He thinks that we can give them nothing but unspeakable admiration and silent gratitude. This very silence proves the greatness and beauty of fiction.

5. At sunset, on the day set for Gathergold's arrival, a crowd of people is assembled along the roadside to behold the fulfillment of the prophecy; among them stands Ernest, gazing thoughtfully on the features of his mountain friend.

All at once the sound of approaching wheels is heard and a carriage drawn by four horses dashes round a turn in the road. The occupant proves to be Gathergold. His head, partly obtruded from the window, reveals by the features and expression his sordid, grasping nature. Nevertheless, the people excitedly greet him as the very image of the Great Stone Face.

As the carriage moves along, some beggars mournfully ask for an alms. A yellow, claw-like hand that might have given gold tosses them a few coppers. Still the people loudly exclaim in admiration.

Old Stony Phiz is received with even greater honor. Magnificent preparations are made for his coming. A cavalcade of horsemen composed of the member of Congress, the sheriff and other notables, as well as the militia and a large company of farmers, meets the great man

at the boundary of the state and escorts him to his native valley. As the procession comes into view of the crowd gathered along the roadside, it is truly an imposing spectacle. Numerous banners, on some of which are portraits of the illustrious statesman and of the Great Stone Face, float gaily in the breeze, and a band plays enthusiastically. When this splendor is at its height and the echoes of music sent back from the mountains make it appear that the Great Stone Face is helping to swell the triumphal chorus, Old Stony Phiz, in an open barouche drawn by four white horses, comes into the midst of the expectant populace. In their blind faith, the people welcome him eagerly and loudly as the image of the mountain visage. But the prophecy is not fulfilled. Ernest alone is undeceived.

PART I—LESSON II

From page 75 to the end of Part I

TEST QUESTIONS

1. What is the significance of the game of dice between Death and the Woman?
2. Why are the wedding guests introduced into the *Ancient Mariner*?
3. State in your own words the lesson of the *Ancient Mariner*.
4. What other poet worked with Coleridge and what did he do?
5. Give five examples of local coloring in the *Rime of the Ancient Mariner*.
6. Can you see in the *Ancient Mariner* anything suggestive of the author?
7. Describe the effect which the Ancient Mariner's story had upon the wedding guest.

ANSWERS

1. Death and the Woman, the nightmare Life-in-Death, shake dice for the soul of the Ancient Mariner. If Death wins, the Mariner will die; if the Woman wins, he will live but with long suffering as his penance. From the pains which Coleridge takes to make Life-in-Death so hideous, we are led to think that her

success means for the Mariner deeper punishment than death with the remainder of the crew.

2. The wedding guests serve by contrast to bring out more vividly the weird and terrible tale of suffering and remorse told by the sorrow-stricken Mariner. Coleridge makes the most of his characters by frequent introduction of them. When he is describing the sailing of the ship and the gaiety of the sailors he interrupts the flow of his story to tell of the bride advancing into the hall; immediately after this the storm blast strikes the ship and drives it into the ice-bound south. Again when the Ancient Mariner has told his ghastly tale and is describing the suffering which this recounting brings upon him, Coleridge interrupts his words with the loud uproar among the guests, which shows that the wedding is over; then the singing of the bridesmaids and the tinkling of the little vesper bell call to the Mariner's mind the sweet lesson with which the poem closes. The use of the wedding guests is a vivid example of literary art.

3. The *Ancient Mariner* shows the fearful punishment that follows recognized sin. It shows how that punishment recurs, never ceasing while the person lives; but, more than that, it teaches the lesson of kindness and love, love

not only for mankind but for every living being. It was only when the Ancient Mariner blessed the water snakes playing about his ship that he was able to pray and the albatross fell from his neck.

4. Wordsworth and Coleridge published together a little volume of *Lyrical Ballads* in which the *Ancient Mariner* appeared. Most of the poems were written by Wordsworth, who suggested to Coleridge the plot of the *Ancient Mariner*, and who intended to assist in the writing of the poem, but the peculiar genius of Coleridge was such that he seized the idea and wrote with much greater skill than his friend. In the completed poem there are but few lines from the pen of Wordsworth and only four or five of them are recognized as particularly good.

5. Examples of local coloring are numerous in the *Ancient Mariner*. By the use of words that were becoming obsolete at the time he wrote, Coleridge has given that air of antiquity and mystery which is the real atmosphere of the story. It is not to be expected that the answers to this question will agree, but the following are good examples of his skilful use of such words: "Eftsoons his hands dropt he." "The glorious sun uprist." "Till clomb above the eastern bar." Sometimes he accomplishes his purpose by the use of phrases peculiarly

felicitous in describing the scene he wishes to present. For instance, he makes us see very clearly that the ship is in the tropics when he writes:

"All in a hot and copper sky,
The bloody sun at noon
Right up above the mast did stand,
No bigger than the moon."

It is evident, too, that the Mariner is returning to England or Scotland, from his use of words in the lines, "Is this the hill, is this the kirk, is this mine own countree?" Other examples of local coloring may be found in stanza three, page 80; stanza 5, page 81; stanza 1, page 83; stanza 4, page 84; stanza 4, page 88; the last stanza on page 101; and the last stanza on page 104.

6. When Coleridge writes: "I have prayed with drops of agony on my brow, trembling not only before the justice of my Master, but even before the mercy of my Redeemer: 'I gave thee so many talents; what hast thou done with them?'"—and when he says: "You have poured oil of vitriol in the wounds of an old friend's conscience," we realize that here is some of the same suffering that he shows us in his repenting Ancient Mariner. But perhaps the suggestion is stronger in the weird and uncanny setting in which he has placed his poem. The perfectly normal man would

scarcely conceive such a poem as this. Some of the details seem the product of a mind disordered or stimulated by the powerful drug to whose use Coleridge was addicted.

7. When the Ancient Mariner began his story, the wedding guest was frightened and repelled; he was horror-stricken and could not move. As the Mariner talked on, the young man gave way to the fascination of eye and manner and listened almost without interruption to the end of the story; but as he listened horror grew until he feared that the man before him was not human. When reassured and satisfied that the Mariner was a living being like himself, sympathy came to the guest. He felt the suffering, he shuddered at the penalty for sin, he rejoiced at the escape from Death and the return of the Mariner to his home. When all was over, sadness pervaded the soul of the wedding guest: he left a sadder, but a wiser, man.

PART II—LESSON III

To Page 168

TEST QUESTIONS

1. Describe the play of emotions in Enoch Arden while he was at the window.
2. Why do you think Tennyson introduced the incident in which Annie consults the bible and finds the passage "Under the palm tree"?
3. Quote three passages which show marked traits of Enoch Arden's character.
4. What idea do you get of the difference between realism and idealism in fiction?
5. Compress the plot of Enoch Arden into less than fifty words. First write the story as briefly as you can, then revise your work many times till you are sure you include only the essential things and that none of them are omitted.
6. How has the story of *Enoch Arden* affected you?

ANSWERS

1. When Enoch Arden leaves the tavern and makes his way to the window, curiosity and love are struggling in his mind. He wishes profoundly to know that Annie and her family are happy. So when he first looks in at the window he is pleased and satisfied in beholding

the comfort and happiness of the family. But this feeling is immediately followed by a sense of loneliness and despair which overcomes him as he realizes the full meaning of his loss. Then weakness seizes him and fear lest he divulge the secret. Still love consumes selfishness, and in his grief he learns his lesson of self-sacrifice. Not the least suggestion of jealousy troubles his soul, but a deep religious fervor takes hold of him and impels him to pray for strength to keep his secret.

2. There are many good reasons why Tennyson should introduce the incident in which Annie consults the bible. Annie was a devout woman, anxious to do right, and in her troubled mind felt the need of divine guidance. She was a little superstitious, as the common people of a fishing village are apt to be. Restless, and unable to sleep, preyed upon by the terrors of the night, what more natural than that she should seek that guidance by the way familiar to almost every class of believers? She had faith that she could act under the guidance of the holy scriptures. The passage upon which her finger lighted we know might mean that Enoch is a castaway on a desert island, sitting under a palm tree; but it is not surprising that so simple a person as Annie should find no message in the line, or that after her troubled dream she should make so

mistaken an interpretation. The introduction of the passage is a triumph of Tennyson's art and perhaps its chief purpose was to make possible Annie's decision and the further development of the plot in a way that averts censure from Annie, and is quite consistent with her character.

3. Many different passages might be quoted with propriety to answer this question, but the four following mention many of the strongest traits of Enoch's character:

"Enoch was host one day, Philip the next,
While Annie still was mistress, but at times
Enoch would hold possession for a week:
'This is my house and this my little wife.'
'Mine, too,' said Philip, 'turn and turn about':
When if they quarrel'd, Enoch stronger made
Was master."

"and on him fell,
Altho' a grave and staid God-fearing man,
Yet lying thus inactive, doubt and gloom.
He seem'd, as in a nightmare of the night,
To see his children leading evermore
Low miserable lives of hand-to-mouth,
And her he loved, a beggar: then he pray'd
'Save them from this, whatever comes to me.' "

"In those two deaths he read God's warning, 'Wait.' "

"And Enoch bore his weakness cheerfully.
For sure no gladlier does the stranded wreck
See thro' the gray skirts of a lifting squall
The boat that bears the hope of life approach
To save the life despair'd of, than he saw
Death dawning on him, and the close of all."

4. Realism in fiction is the delineation of things as they are. This has come to mean in the minds of many people that nothing, no matter how revolting, is outside the proper realm of fiction. A better interpretation signifies that the realist does not exaggerate, does not create unreasonable people moving in impossible surroundings, but gives us clear and inspiring views of the best things in the world, exactly as they appear to him. On the other hand, the genuine idealist attempts to show life as it should be. He reserves the privilege to omit or color facts, to portray chiefly the nobler traits of character, and to create what he will for the edification and esthetic pleasure of his readers. The great novel is a happy medium between the two; there is enough realism to make us recognize the verity of the story, and enough idealism to charm us with its beauty.

5. The statement of the plot will vary greatly in different answers to this question, but robbed of all unnecessary incidents, of everything that would give locality, life and personality to the story, the plot remains about as expressed in the fifty words following:

A girl loved by a rough fisher lad and a rich miller's son, marries the former. The fisherman is cast away on an island. Thinking him dead, his wife marries her former suitor. The

castaway, returning after many years, finds his wife happy and patiently conceals his identity till death.

6. It is almost impossible to give here a satisfactory answer to the sixth question. But it is safe to say that you cannot read the story without feeling in the deep pathos of the situation the generous and lofty character of Philip, the simple honesty of Annie and the noble self-sacrifice of Enoch.

PART II—LESSON IV

From page 168 to the end of Part II

TEST QUESTIONS

1. Sketch the development of Wee Willie Winkie's character.
2. Find examples of local coloring in *Wee Willie Winkie*.
3. Describe the character of the Ambitious Guest.
4. Do you suppose Hawthorne meant to teach a lesson in *The Ambitious Guest*? If so, what was it?
5. Compare Hawthorne and Kipling as men and as writers.
6. Give three characteristics of a good novel.
7. How does Hawthorne lead up to the catastrophe of *The Ambitious Guest*; that is, how does he create the atmosphere of expectation?

ANSWERS

1. When the story opens, Wee Willie Winkie is a very bright and attractive baby, self reliant, active and vigorous, disobedient when the occasion offers, but the possessor of a kind and affectionate heart. It is his affection for Copy

that prompts him to form his alliance with him. When he learns the secret of Copy's life, the responsibility of that secret weighs upon him, but he bears it bravely and shows himself a faithful little friend. We are not led to suspect the greatness of his courage or the strength of his character until the natives come upon him and he shows that he is brave and wise as a man and really no longer deserves the name Wee Willie Winkie. In the denouement is a very dramatic revelation of infantile strength. If Wee Willie is an unusual child, if his character has reached a higher development than seems natural, is it not probable that the child's environment—his life in the military camp—and his constant association with older people have made his remarkable manliness possible?

2. No story in our collection compares with *Wee Willie Winkie* for vividness of local coloring. The very punishments that Wee Willie has to suffer take us into the army camp. When the child has done wrong he is put in confinement in his barracks, while at other times he wears his good conduct badge with as much pride as any subaltern. Copy is referred to as wearing Afghan and Egyptian medals upon his breast. Wherever the little boy goes he is followed by native servants. Kipling speaks of Copy as playing

his trump card, a phrase which in *The Ambitious Guest* would jar upon our sensibilities, but which here seems altogether in keeping with the habits of the soldiers. Kipling says the respect Willie has for Miss Allardyce is as great as the respect he feels for Copy's big sword and pistol. In numberless other ways Kipling helps to create the peculiar atmosphere. Perhaps the most noticeable method of giving local coloring is the profuse use of native expressions. Ayah, Baba, hut jao, Pushtu, Sahib, Bahadur, pukka, nullahs, bungalow, cantonment and waler, all are words intimating at once that the story is located in India.

3. The character of the Ambitious Guest requires little study. Hawthorne does not leave us in doubt, but tells us at once that the young man is frank, somewhat proud though gentle, haughty and reserved among the rich, but a brother and a son among the poor. He is refined and highly educated, cautious but at the same time enthusiastic, and above all ambitious. Although his character is thus clearly stated to us, we never feel him to be a living human being as we do feel that Ernest and Wee Willie Winkie are. This is but another illustration of the fact that seldom is a character presented by plain description so vivid to us as the one that develops gradually by acts and conversation.

4. It is not easy for us to see what was the purpose of Hawthorne in writing *The Ambitious Guest*. It is a tragic story of disappointed ambition; a story of lost hopes and a ruined life. The ruin and the loss come not from any act of the young man. They are the result of an outside force and so his death leaves us only a beautiful memory. If intentional lesson there be, is it not found in the dominant thought of the story, the futility of a selfish ambition?

5. A comparison between Hawthorne and Kipling is one of differences. Hawthorne was shy, delicate, refined in his manner, introspective, and concerned principally with the spiritual nature of man. Kipling is a man of the world, prompt, alert, practical and active. He accepts things as they are, and rarely troubles himself by trying to analyze them deeply. Usually Hawthorne's stories are characterized by great beauty; Kipling's, by strength. Hawthorne's figures are delicate and refined; Kipling's are vigorous and active; the former writes for quiet souls, the latter for virile intellects.

6. The good novel must be interesting. It must hold the attention from the first to the last. It must be new, in the sense that it gives us that which we have not had before. It may deal with things that happened in the past, but

it must deal with them in such a way that it makes them new to us. It must give us something worthy of being kept in our minds. The novel that gives us entertainment only is not among the best.

7. The story of *The Ambitious Guest* is an excellent example of Hawthorne's power to create about the reader an appropriate atmosphere. Here it is one of expectation and fear of approaching calamity. In the first paragraph he locates the family and mentions the fact that stones often roll down the side of the mountain and startle the people at night. In the next, a blast of wind comes through the Notch and for a moment saddens the hearts of the family. A little later, after the guest has entered, Hawthorne speaks of the wind from the Notch as a blast from the pipe of a great pair of bellows. No sooner has the guest made himself at home in the family than a leaping rock comes down the steep side of the mountain like a heavy footstep moving in long and rapid strides. But these external warnings are not the only ones we can find. A prophetic sympathy impels the educated youth to pour out his heart before these simple people, and he adds that were he to vanish from the earth to-morrow, none would know so much of him as his hearers now. The conversation takes a somewhat melancholy tone. The farmer

speaks to his wife of his own ambitions; of his growing years and of his wish to rest quietly at last where a slate gravestone with his name, age and a verse of a hymn will tell the people that he had lived an honest man and died a Christian. The children in the other room are restless and cannot sleep. The boy begs them to go out with him to drink from the basin in the flume. The daughter's face grows clouded and with a downcast smile she complains of being lonesome. In spite of their efforts to chase away the gloom, the inmates are helpless in the shadow. The old grandmother talks of her grave clothes, of her shroud, of the cap with a muslin ruff; and is fearful that if her ruff be not quite smooth or her cap be not set right she will try to put up her cold hands and arrange it. From beginning to end everything points to some catastrophe. Hawthorne creates this atmosphere of apprehension in so skilful a way that he does not in the least lessen our interest in the story. We know that a catastrophe is coming, but nothing indicates its character until a moment or two before the disaster is upon us. No more effective way of exciting interest or creating a vivid impression is known to art than the skilful foreshadowing of coming events.

PART III—LESSON V

To page 77

TEST QUESTIONS

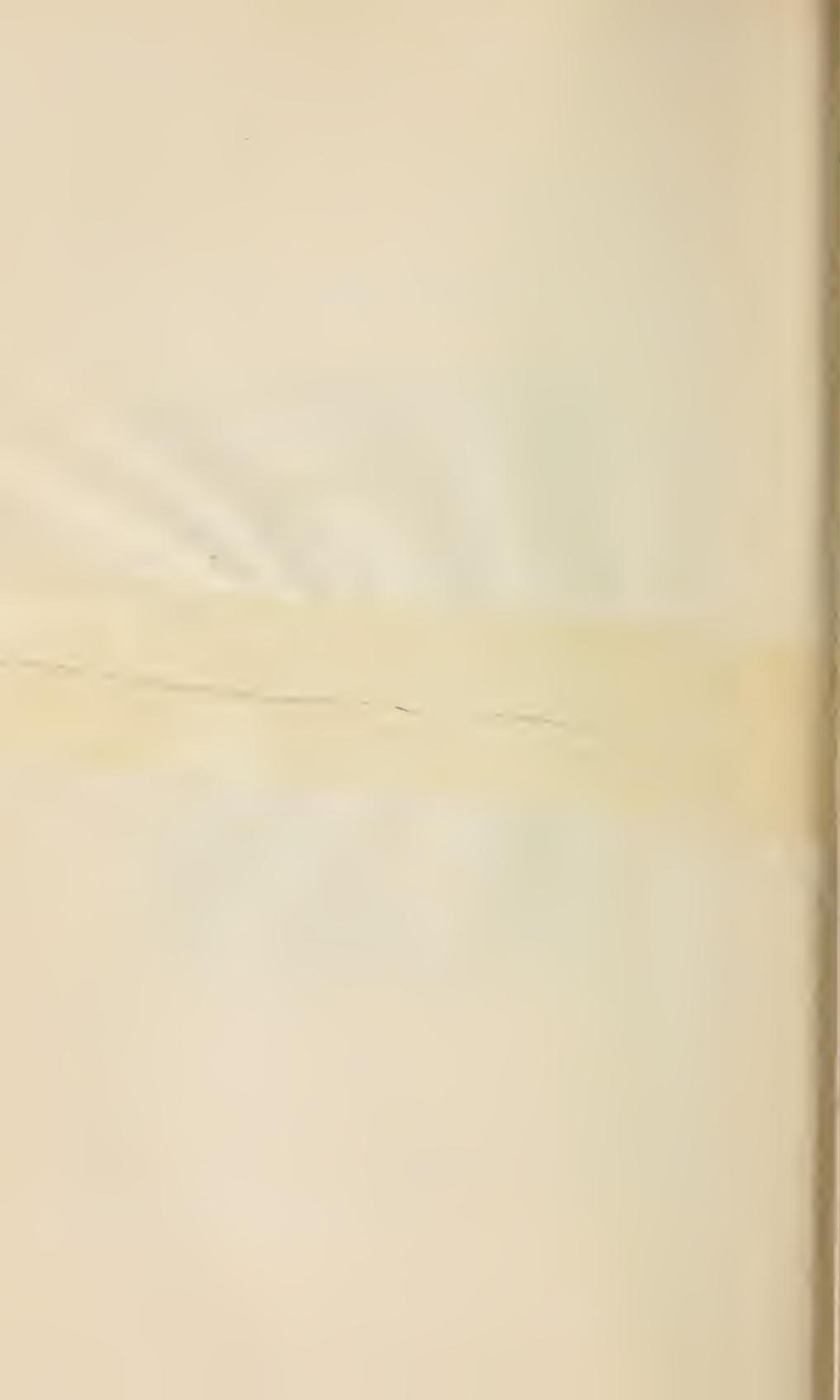
1. What two methods of reading are discussed in Parts One and Three? Describe each.
2. What figures are based on comparison? Find two similes in *Of Nature in Men*.
3. Make a careful outline of the thought in *Of Studies*.
4. Construct two original examples each of synecdoche and metonymy.
5. What is the chief value of Bacon's essays?
6. Show where and how the author's personality is manifest in *Dream Children*.

ANSWERS

1. In Part One is discussed the method of rapid reading for general impressions, where the purpose of the reader is to follow quickly the thread of the story or to gather at a glance the main thoughts of a paragraph. On the other hand the student is taught in Part Three to read with great care, to master all the thought a selection contains, to put himself in place of the author and to think as nearly as may be the author's thoughts.



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2. The metaphor and the simile are the two figures based upon comparison. In the metaphor the likeness is assumed, while in the simile it is expressed. In *Of Nature in Men* are the following similes:

"Like as it was with Aesop's damsel"

"As swimmers do with bladders."

3. An outline of the thought in *Of Studies* might be made in this form:

I. Studies serve for

1. Delight in privacy, but may lead to sloth.
2. Ornament in discourse but may lead to affectation.
3. Power in judgment and business but may lead to incfficiency.

II. Studies perfect nature but need to be perfected by experience.

III. Studies are

1. Contemned by crafty men.
2. Admired by simple men.
3. Used by wise men.

IV. All books are not worthy the same amount of study.

V. 1. Reading makes a full man.

2. Conversation makes a ready man.

3. Writing makes an exact man.

VI. Men should study what they need; as,

I. History for wisdom.

2. Poetry for wit.

3. Mathematics for close attention.

4. Philosophy for close discrimination.

5. Law for illustrations.

4. No two answers to this will be alike. The following are correct examples. Metonymy: The bench, the bar, the pulpit all united in paying tribute to the dead. Synecdoche: Twenty hands were employed in the harvest field. A fleet of forty sails appeared.

5. The chief value of Bacon's essays lies in their philosophy. A deep and clear reasoner expressing himself in terse and vigorous language, Bacon has exerted a powerful influence upon the thinking world. Many great men in the years that have passed since he wrote have paid tribute to the surpassing intellectual merit of Bacon's essays.

6. The quiet, gentle personality of Charles Lamb pervades every page of *Dream Children*. It is a part of every bit of sentiment and of every graceful expression. His love for his brother, his devotion to his sister, his quiet, retiring, dreamy nature, are all shown. His vivid imagination is noticeable as he gazes "upon the old busts of the twelve Caesars, that had been Emperors of Rome, till the old marble heads would seem to live again, or I be turned into marble with them." His innocent delight appears in "I had more pleasure in

these busy-idle diversions than in all the sweet flavors of peaches, nectarines, oranges and such-like common baits of children.' There is little need to multiply quotations: the essay is Charles Lamb in print.

PART III—LESSON VI

From page 77 to the end of Part III

TEST QUESTIONS

On page 105 are the following sentences: "Now and then an elderly stripling would get in among us, and be good-naturedly winked at; but our main body were infantry. One unfortunate wight, indeed, who, relying upon his dusty suit, had intruded himself into our party, but by tokens was providentially discovered in time to be no chimney-sweeper (all is not soot which looks so) was quoited out of the presence with universal indignation as not having on the wedding garment; but in general the greatest harmony prevailed."

1. (a) What is an "elderly stripling"? (b) What is meant by "good-naturedly winked at"? (c) What does the word "infantry" mean? (d) Is it used in the customary sense here? (e) What do you call such a use of the word? (f) What is the effect of the word "quoited"? (g) What does "the presence" mean? (h) What is the general effect of the use of these words and expressions?

2. (a) What allusion can you find in the above quotation? (b) What paraphrase is there of a common saying?

3. (a) What does the phrase "in time" modify in the above quotation? (b) Can you see any misconception liable to arise from its use there? (c) What is meant by the phrase "by tokens"? (d) Can you imagine what some of the tokens were?

4. (a) What is the theme Ruskin would have his readers realize in *The Crown of Wild Olive*? (b) Quote five figures of speech from *The Crown of Wild Olive*. Name them.

5. Compare the manners of expression shown in the essays of Bacon, Lamb and Ruskin.

6. Compare the personalities of the three men, Bacon, Lamb and Ruskin.

ANSWERS

1. (a) A stripling is a youth, far from mature. By an "elderly stripling" Lamb means a man who still enjoys the pleasures of youth. (b) By "good-naturedly winked at" Lamb says, figuratively, that the man was generously allowed to remain. (c) The word "infantry" means a body of foot-soldiers, but (d) Lamb uses it to mean children, scarcely more than infants. (e) Lamb is punning when he so uses the word. (f) By the word "quoited" Lamb conveys the idea that the man was quickly, vigorously, but good-naturedly thrown out as a horse-shoe is pitched in the game of quoits. (g) "The presence" is a pompous expression

meaning the people assembled. (h) The general effect of all these phrases is to give a playful tone to the sentences. You see Lamb smile when he writes, as you do when you read them.

2. (a) There is besides the covert allusions in words, a direct allusion to the parable of the man who had not on the wedding garment. (See Matthew 22: 11.) (b) In the words "all is not soot which looks so" is a paraphrase of the old saying, "All that glitters is not gold." Lamb evidently intends that you shall think of that expression.

3. (a) The phrase "in time" is adverbial, modifying "was discovered." We must understand that some such phrase as "to avoid disaster" follows it. (b) The connection between "in time" and "to be no chimney-sweeper" seems too close and might be thought a trifle misleading. Still no one will misunderstand the sentence. (c) "By tokens" means by signs or certain marks. (d) The imposter's clothes were dusty instead of sooty, and his eyes were probably not inflamed. Besides, he may have lacked some of the qualities Lamb has mentioned: perhaps he did not like saloop, perhaps he did not show his teeth when he smiled, perhaps his nostrils did not dilate at the odor of hissing sausages.

4. (a) The theme of *The Crown of Wild Olive* cannot be better expressed than in the words

of the last paragraph of the essay. Ruskin would have his hearers understand that they may win, while they yet live, the laurel wreath—type of gray honor and sweet rest; that the unt tormenting and divine riches serviceable here for the life that now is and promising for the life that is to come are “Freeheartedness and graciousness, and undisturbed trust, and requited love, and the sight of the peace of others, and the ministry to their pain—these and the blue sky above, and the sweet waters and flowers of the earth beneath, and mysteries and presences, innumerable, of living things.” It is a doctrine of beauty, peace and love.

(b) Page 122—A biblical allusion in “Shake off the dust from their feet at you.”

Page 127—A brief apostrophe in “Hear me, you dying men, who will soon be dead forever.”

Page 129—“Knit its straw into what crowns please you” contains a metaphor. Examples of this figure are very numerous.

Page 111—“No clearer or diviner waters ever sang with constant lips of the hand ‘which giveth rain from heaven.’” There is a personification in “waters sang” and metonymy in “hand.”

Page 112—“Just where the welling of stain less water, trembling and pure, like a body of light.” “Like a body of light” is a simile.

Ruskin's essay contains more choice tropes than any essay we have studied previously.

5. Bacon's style is terse, vigorous and clear. He wastes no words and uses figures merely to give force to his thought.

Lamb is playful, humorous or pathetic, but always delicate, abounding in quaint expressions and double meanings that require your constant attention to follow the course of his facile mind.

Ruskin is musical and ornate, but sincere and vigorous. He, more than the others, chooses his words for sound as well as sense. He appeals to the reader's love of the beautiful, to his deeper emotions. Bacon instructs his readers; Lamb entertains; Ruskin moves.

6. Bacon was an intellectual man, a politician, a leader among men; Lamb was a man of sentiment, a good friend, an affectionate brother; Ruskin was an artist, a student and a reformer who wished to make the world better by means of the beauty in it. The first was "the wisest, brightest, meanest of mankind"; the second, a gentle creature, the purity of whose mind could be hurt by no associations he could form; the third, trained for the ministry, lived a faultless life. Bacon and Ruskin were large and strong; Lamb, small and delicate in health.

PART IV—LESSON VII

To page 184

TEST QUESTIONS

1. (a) Why is the *Spectator* a notable publication? (b) Who were its chief contributors? (c) What is Addison's position among English literary men?
2. Describe an odd incident that establishes Sir Roger's authority in the community where he lived.
3. (a) Give an incident that showed Sir Roger's sympathetic nature. When did Sir Roger exhibit his patriotic spirit? (b) Find in the butler's letter phrases that show that servant's character.
4. What did Addison mean by saying that he would kill Sir Roger in order that no one else might murder him?
5. What were Sir Roger's requirements in his curate? Considering all the circumstances, what do you think of the knight's selection of a clergyman?
6. What rank among those you have read would you give the De Coverley essays? To what others do they bear the most resemblance? To which are they in strongest contrast?

ANSWERS

1. (a) The *Spectator* is notable because though so very different it is the prototype of the daily newspaper. It is remarkable for its elegant essays on such an endless variety of topics and for its manly stand against vice and in favor of virtue. (b) Its chief contributor was Joseph Addison, who wrote the largest number of essays. Richard Steele was a second important writer. (c) Among English writers Joseph Addison is regarded as one of the first, and he ranks as the greatest moral satirist. He has probably been more influential in shaping the style of modern English prose than any other man. His work is regarded as the purest of English, even though now appearing somewhat stilted and labored.

2. Sir Roger's peculiarities are nowhere more amusingly set forth than in the description of his acts at church. Yet in spite of the ludicrousness of some things we never lose sight of the fact that he is a power in the community. When in the church John Matthews, the village idler, diverted his mind by kicking his heels, Sir Roger called out, "Mind what you are about. You disturb the congregation" No one of the congregation was impolite enough to see anything funny in the speech of the old knight, but regarded it rather as having a good effect upon all. It seems that

Addison handles the character of Sir Roger most admirably, for his oddest performances never make the old gentleman seem ridiculous to us.

3. (a) When Sir Roger was on his way to Vauxhall, he engaged a boatman who had a wooden leg, saying, "I never make use of anyone to row me that has not either lost a leg or an arm." This was occasioned not only by his sympathy for the unfortunate but also by his feeling of patriotic devotion to those who had suffered in the service of their country. He is intensely patriotic, is Sir Roger. He believes one Englishman can beat three Frenchmen; that the Thames is the noblest river in Europe; that London Bridge is a greater piece of work than any of the seven wonders of the world.

(b) The old butler, by virtue of his own qualities, was peculiarly able to appreciate the worth of the master to whom he was devoted: "His poor servants loved him better than we did our lives."

He was sympathetic: "It was a moving sight to see him take leave of his servants."

He was thoughtful and grateful: "He has left us pensions and legacies that we may live comfortably upon, the remaining part of our days."

He was tender-hearted: "It would have gone to your heart to have heard the moans the

dumb creature made on the day of my master's death."

He was simple, uneducated, but just the gentle, warm-souled man who should be Sir Roger's chief servant.

4. Though it is supposed that Steele wrote the first sketch upon which Sir Roger's character was built, yet the creation belongs wholly to Addison. It is evident in every essay that Addison is drawing a character whom he loves, that he writes his own ideals into the quaint country gentleman. Accordingly, when he finds the career of the *Spectator* drawing to a close, he feels that he must chronicle the death of his favorite character in order that no one else may write other articles and mar the character he has portrayed. This is what he means by saying, "By heavens! I'll kill Sir Roger that nobody else may murder him."

5. Sir Roger asked his friend to find him a clergyman who should have four certain characteristics. These were (1) plain sense rather than much learning, (2) an agreeable appearance, (3) a clear voice, (4) a sociable temper. To these he would like to have added a little knowledge of backgammon.

These requirements indicate shrewd sense on the part of Sir Roger, for the curate was to become a familiar friend and was to deal with the simple people of a country parish. The

curate could spend his time to much better advantage in charitable and social duties than in the preparation of mediocre sermons. Being a good reader, he could present effectively the great thoughts of the great divines and so Sir Roger and his congregation were supplied with the best of spiritual manna. Addison is doubtless sincere in what he says in the last paragraph on page 154.

6. Considered from the standpoint of service to English literature, the essays of Addison would doubtless rank first, because great writers have been more indebted to Addison for the formation of their style than to any other one person. Comparisons of this sort are never wholly satisfactory, for each essay or group of essays has its peculiar value, and a place in literature upon which no other can encroach. The De Coverley essays are most like those of Lamb, and bear least resemblance to those of Bacon. Ruskin and Addison and Bacon all strive to be reformers, but each in his own way. Their essays are quite dissimilar in style and content. The group of essays we study makes a happy combination of varied style and different subjects.

PART IV—LESSON VIII

From page 184 to the end of Part IV

TEST QUESTIONS

1. (a) Comment at length, explaining the sentence: "My life is for itself and not for a spectacle."

(b) Explain this sentence: "Society everywhere is in conspiracy against the manhood of every one of its members."

2 Find in Emerson's life an incident in which he carried to their logical conclusion in action some of the convictions he set down in *Self Reliance*.

3. Complete these sentences:

(a) "An institution is the lengthened ____"

(b) "Whoso would be a man, must ____"

(c) "____ every heart vibrates to that iron string."

(d) "As soon as a man is at one with God ____"

(e) "____ is the want of self-reliance: it is infirmity of will."

4. Emerson, at the age of thirty, wrote in his diary: "That which I cannot yet declare has been my angel from childhood until now. It has separated me from men. It has watered

my pillow. It has driven sleep from my bed. It has tortured me for my guilt. It has inspired me with hope." To what does he allude? Explain his train of thought. Do you think as you know his life that he realized his ideals? Can you see in these thoughts any resemblance to those of Ernest in *The Great Stone Face*?

5. (a) "A character is *like an acrostic*."
- (b) "He who would gather *immortal palms* must not be hindered by the name of goodness."
- (c) "If malice and vanity *wear the coat of philanthropy*, shall that pass?"
- (d) "Society *is a wave*."
- (e) "Let us enter into the state of war and *wake Thor and Woden*, courage and constancy in our Anglo-Saxon breasts."

In the above sentences explain the use and full meaning of the italicized words and the basis of the figures. What effects are produced by the use of those expressions?

6. Compare *The Crown of Wild Olive* and *Self Reliance* in (a) purpose, (b) structure, (c) style, (d) beauty, (e) influence upon yourself.

ANSWERS

1. (a) "My life is for itself and not for a spectacle." Emerson means that he lives to make his life the best possible, to realize the

most out of it, to reach the highest development of his powers, regardless of the world and its opinions. The sentence is a declaration of independence from public opinion.

(b) "Society everywhere is in conspiracy against the manhood of every one of its members." The demands of society trammel the spirit. A person may not be himself, but must be conventional because society demands it. True manhood means independence, the ability to do as one wills in all circumstances. Against this ability society is always conspiring by its artificial requirements. It is a strong man who can always be himself against the pressure of the world.

2. Emerson was a clergyman for six years and then, finding that he could not conscientiously preach the doctrines his sect demanded, he resigned his pastorate and began his career as a writer and lecturer. The action brought upon himself the disfavor of many of his former friends and the deepest opprobrium from many good people in the world outside. But in abandoning his ministerial career he was living up to his ideal in *Self Reliance*. He was developing himself as he saw himself, without heeding the conspiracy of society against him.

3. (a) "An institution is the lengthened shadow of one man."

(b) "Whoso would be a man must be a non-conformist."

(c) "Trust thyself: every heart vibrates to that iron string."

(d) "As soon as a man is at one with God he will not beg."

(e) "Discontent is the want of self reliance: it is infirmity of will."

4. Just before the words given in the question, Emerson had written: "Milton describes himself as enamored of moral perfection. He did not love it more than I." It is doubtless to his absorbing desire for moral perfection that Emerson alludes in the remainder of the quotation. That had been his angel from childhood, that it was which separated him from men, watered his pillow with tears and drove sleep from his bed. At times it inspired him with hope, but again it tortured him with a sense of his guilt. Yet he believed in the possibility of acquiring moral perfection or something approaching it here in this life.

Emerson's character and his faultless life indicate that though he may not have fully realized his ideals, yet they affected him strongly and brought him very near to that perfection of character which formed the dream of Hawthorne's Ernest.

5. (a) "Like an acrostic" is a simile. An acrostic is a series of lines or words in which

the initial letters spell a word or in which the initial words taken in regular order make a sentence. To say that a character is an acrostic is to say that its meaning, however hidden, is always the same. The figure gives peculiar force and brilliancy to the thought.

(b) "Immortal palms" is metonymy that contains an allusion to the custom of carrying a palm leaf to celebrate victory. If a man would be sure of immortal victory he must not be hindered by the name of goodness.

(c) A coat covers much, conceals much. In the personification Emerson makes it appear that malice and vanity should not be tolerated even though they may be partially obscured by charitable deeds.

(d) Wave motion advances, but the particles of water do not move forward. In the metaphor Emerson shows vividly that the form of society continues but the individuals composing it at any time do not advance.

(e) Thor and Woden were the chief gods of the Norsemen, whose blood runs in the Anglo-Saxon race. Emerson's sentence is a happy allusion to the gods and the principles they represented.

The effect of these figures is to give vitality to the thoughts through the picturesqueness of the expressions; and because of the concrete images they arouse, they present the thought

far more effectively than abstract statements could do. All the figures are vivid, two at least are beautiful, none are commonplace.

6. (a) *Self Reliance* would make the world better by making the individual stronger and more nearly perfect by self-development; *The Crown of Wild Olive* would make the world better by making it more beautiful, by making individuals love, trust and assist one another.

(b) In structure the two essays are radically different. Ruskin is logical, compact, direct; Emerson gives little attention to arrangement, is caught by parallel and diverging ideas, and makes no clear summary or conclusion. The structure of Emerson's essays has been compared with that of a wheel, the thoughts radiating outward as spokes from a hub.

(c) The style of Ruskin is musical, ornate and impressive; Emerson's is nervous, didactic and imperative. One pleads, the other admonishes.

(d) *The Crown of Wild Olive* possesses great artistic beauty in form and in expression; *Self Reliance* has strength of thought and beauty of sentiment. The general impression given by the first is beauty; by the second is power.

(e) This is a question which each student must answer for himself. Different personalities will be differently influenced. While it is probable that Ruskin's essay requires a

greater maturity of thought and a keener power of appreciation, yet it is the artistic temperament which will prefer Ruskin and the thoughtful which will finally be appreciative of Emerson.

PART V—LESSON IX

To page 57

TEST QUESTIONS

1. (a) Quote two descriptive passages from *The Ancient Mariner*.

(b) From one of Bacon's essays quote an argumentative passage.

2. Consider this passage from Webster's *Reply to Hayne*: "When the mariner has been tossed for many days in thick weather and on an unknown sea he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude and ascertain how far the elements have driven him from his true course. Let us imitate this prudence, and, before we float farther on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we now are."

(a) What is *thick weather*?

(b) What is meant by *taking his latitude*?

(c) What figure of speech is used in the paragraph?

(d) What was the point from which the debate had departed?

(e) What had driven the debaters from that point?

(f) Is this an effective introduction to his speech?

3. In Lincoln's *Gettysburg Address* what is meant by *last full measure of devotion*? Why did Lincoln say that in a larger sense we could not consecrate the battlefield?

4. Why is Lincoln's speech remembered and Everett's forgotten?

5. Give at least three respects in which an oration differs from an essay.

ANSWERS

1. (a) These are two descriptive passages; many others might have been chosen:

“With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head.

“The ship drove fast, loud roared the blast,
And southward aye we fled.
And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.”

“Beyond the shadow of the ship,
I watched the water-snakes:
They moved in tracks of shining white,
And when they reared, the elfish light
Fell off in hoary flakes.

"Within the shadow of the ship
I watched their rich attire:
Blue, glossy green, and velvet black,
They coiled and swam; and every track
Was a flash of golden fire."

(b) This is an argumentative passage from Bacon's essay *Of Studies*: "To spend too much time in studies is sloth: to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar: they perfect nature, and are perfected by experience: *for natural abilities are like natural plants that need proyning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience.*"

Bacon's essays are not in general argumentative. They are examples of exposition with the reasons for his conclusions sometimes given as in the quotation above.

2. (a) "Thick weather" is foggy or rainy weather in which the sun is not visible.

(b) The mariner "takes his latitude" when with his instruments he determines his position by an observation of the sun.

(c) The whole paragraph is in a sense figurative, though most of it is laying the basis for the metaphor in the words "before we float farther on the waves of this debate."

(d) The debate had drifted from a discussion relative to the sale of public lands to personal

recrimination and an acrid attempt to justify a state in its opposition to national rule.

(e) The forces which had driven the debaters were the growing opposition to the spread of slavery and jealousy of the national influence in state affairs.

(f) This seems to be an effective introduction, in that Webster attracts attention at once by his unique figure of speech and at the same time appeals to the good sense of his hearers in asking them to consider the lengths to which the debate is going. Evidently he does not act with the sole purpose of bringing the debate back to the original question.

3. The phrase, "last full measure of devotion," means, in this case, the soldier's life. It is the last thing he can give; it is the full measure because he can give no more, and there can be no higher devotion than to give one's life for a cause. What Lincoln says is that the consecration of the Gettysburg battlefield by the soldiers was a larger, a more nearly perfect work than we can perform by any ceremonial.

4. Lincoln's speech was brief and pointed; it was logical in arrangement and faultless in structure; in style it was simple, forceful and elegant; in sentiment it was sincere and heartfelt. For these reasons it lives while Everett's cold and polished periods have been forgotten.

5. An essay differs from an oration in many respects. Three of these are:

(a) The oration is spoken and intended to be heard; the essay is meant to be read.

(b) The oration is more formal in structure and usually arranged more carefully in order of climax, with an elaborate conclusion.

(c) The oration is usually more ornate in style and more persuasive in spirit because its purpose is to convince.

PART V—LESSON X

From page 57 to the end of Part V

TEST QUESTIONS

1. Webster says he will enter on no encomium upon Massachusetts. What can you say of the paragraph following that statement? Does he really eulogize his own state?
2. What practical exposition of the fallacy of the nullification doctrine does Webster make? To what is due the effectiveness of this exposition?
3. In what connection does Webster use the sentence, "They know he has read Blackstone and the constitution, as well as Turenne and Vauban"? What are the meaning and effect of his allusions to the men he mentions?
4. Had Webster a well-developed sense of humor? Prove the truth of your answer by two or more quotations.
5. Analyze the thought in his peroration. What qualities make the closing paragraph a notable piece of eloquence?
6. Explain fully what Webster means by "the people." To what four things have the people intrusted their safety?

ANSWERS

1. The paragraph following Webster's statement that he will enter on no encomium upon Massachusetts is one of the finest eulogies that could be given. The paragraph is oratorical in form with its moderate introduction and eloquent conclusion; it is clear in thought and forcible in style; the words are musical and fitted to the thought. It reads well and it sounded well and is one of the best examples of Webster's somewhat pompous style.

2. Webster combats the idea that a state may nullify a national law by picturing the commander-in-chief of the South Carolina militia marching at the head of his supporters to forbid the collection of a tariff. He shows the inevitable result—an armed conflict; that civil strife and disorganization must therefore be the inevitable outcome of the nullification doctrine.

In manner, Webster is ironical in his statements. He intends to hold Hayne, the commander of the militia, up to ridicule by drawing an exaggerated picture of him carrying banners on which are absurd inscriptions. Ridicule is a powerful argument, as Webster knows.

3. Webster assumes that some of the customs officials will be curious as to the law regulating the power of the commander-in-chief of the militia. The allusion to Blackstone, who was

one of the greatest English commentators and whose books are among the first read by the law student, adds to the force of the sentence which precedes it. By assuming that Hayne has read Turenne on war and Vauban on military engineering, Webster makes it appear ridiculous that a man should make such great preparation for so small an affair. Moreover, if Hayne has read those great authorities, how ridiculous for him to enter upon so foolish a course.

4. It is quite evident that Webster had a keen sense of humor. He laughs at the shot that Hayne had to discharge, thanking him for his kindness in informing his hearers that they "might stand out of the way or prepare to fall before it and die with decency." The last sentence in that paragraph is a fine piece of burlesque eloquence: "It may become me to say no more of its effect, than that, if nobody is found, after all, either killed or wounded by it, it is not the first time, in the history of human affairs, that the vigor and success of the war have not quite come up to the lofty and sounding phrase of the manifesto." In another place Webster says: "The honorable member complains that I had slept on his speech. I must have slept on it or not slept at all. . . . It is quite possible that in this respect, also, I possess some advantage over the

honorable member, attributable, doubtless, to a cooler temperament on my part; for, in truth, I slept upon his speeches remarkably well." It will be seen that at least in this speech Webster's humor is of the heavy, sarcastic type.

5. The central thought in Webster's peroration is the union of the states, liberty *and* union. He says in eloquent words:

(a) That he has not considered the chances of preserving liberty after the union should be dissolved.

(b) That he thinks him not a good counselor whose main thought is the condition after disunion.

(c) That he knows there are great prospects while the union exists, and beyond that he cares not.

(d) That he hopes he may never see discordant states bearing a flag asking for liberty first and union afterward.

(e) That he prays for a glorious flag bearing the motto, "Liberty *and* union, now and forever, one and inseparable."

The sentiment of this paragraph is intensely patriotic; the arrangement in order of climax is excellent; the phraseology is striking, and the figurative use of so well known a symbol as the flag is exceedingly effective. The sonorous final phrase on account of both form and sentiment is calculated to be long remembered.

6. Strictly speaking, in Webster's mind the people are the voters, but they are the voters of the whole nation taken collectively without any reference whatever to state lines. He considers the people as one people from the coast of Maine to the Gulf of Mexico. The unity of the nation is the essential feature of his argument.

As he sees it, the people of the nation did not trust their safety to the hands of their several states, but rather placed reliance in four things: First, in the plain words of the constitution as interpreted by national officers, responsible directly to the people; second, in frequent elections whereby the people could control the acts of their representatives; third, in a respectable, disinterested and independent judiciary; fourth, in their power as a people to alter or amend the constitution.



GRAVE OF JOHN KEATS, ROME



PART VI—LESSON XI

To page 200

TEST QUESTIONS

1. You will remember that Morley says: "Burke will always be read with delight and edification, because in the midst of discussions on the local and the accidental, he scatters apothegms that take us into the region of lasting wisdom." Justify the statement by three quotations from this oration.
2. Give briefly what you consider the historical setting necessary for understanding the oration.
3. Compare in the following respects the introduction of the *Reply to Hayne* with the introduction to this oration: (a) The personal element; (b) closeness of relation to the argument; (c) figures of speech; (d) sentence structure; (e) choice of words.
4. What objections does Burke find to the use of force? Can you see any faults in his argument; or does he convince you that force should not be used?
5. Compare the condition of religion and education in the colonies, as Burke saw it, with the present condition in the same states. Do

you think Burke drew a true picture of the times?

ANSWERS

1. If a person reads this oration carefully he will see the truth of Morley's assertion. Wise sentences of universal application are conspicuous and frequent, scattered along the course of an argument that is specific and often entirely local in its application. The following are examples:

"Public calamity is a mighty leveler."

"Genuine simplicity of heart is an healing and cementing principle."

"The concessions of the weak are the concessions of fear."

"Terror is not always the effect of force, and an armament is not a victory."

"Abstract liberty, like other mere abstractions, is not to be found."

2. The American colonies were exasperated by the tyrannical policy of King George III and his slavish ministry. Taxes had been levied and repealed without any direct representation from the colonies. The Stamp Act had been particularly obnoxious, and its repeal might have quieted the angry colonists for a time but for the fact that parliament insisted still upon the right to tax. Burke had spoken once in parliament on this very subject, and his

speech had carried to the minds of many the conviction that the colonists had right on their side. A general congress had been convened and Franklin had been in England as an ambassador, but his labors were without avail and he sailed for America the very day Burke rose to speak for peace. The speech did not avert the Revolutionary War, but it was instrumental in making for the colonists many friends who continually hampered the British government and so aided the cause of liberty in America.

3. The introductions to the two orations might be compared in the following manner:

COMPARISON OF INTRODUCTIONS

POINTS	<i>Reply to Hayne</i>	<i>Conciliation with America</i>
(a) The personal element.	The personal element is very strong. Webster, defending himself, attacking Hayne, uses much space before he finally reaches the real question at issue. He is severe and evidently feels the bitter eloquence that has been hurled upon him.	Burke explains his connection with the question and with the events leading up to it and justifies the present consideration of the subject. There is no occasion for other personal allusions.
(b) Relation to the argument.	The speech is scarcely related to the original question at issue and after the first few sentences the introduction seems to have no vital connection with the speech. It seems necessary for Webster to clear himself before he makes his masterly plea.	The relation of the introduction to the speech is close and important. Burke clears the way for his argument by interesting his hearers in the subject and by showing that he is qualified to talk on the subject.

POINTS	Reply to Hayne	Conciliation with America
(c) Figures of speech.	The opening paragraph is figurative to a degree and in general Webster reaches his end through tropes and figures.	Burke is direct and clear. He uses figures but they are light and graceful and for ornament rather than for force.
(d) Sentence structure.	Webster's sentences are on the whole rather long, involved and rhetorical in style and rather monotonous.	Burke's sentences are rarely long but vary greatly in length. They are elegant and forcible and not monotonous in structure.
(e) Choice of words.	Webster seems to prefer words of length and majestic sound. They fit the subject well and in his speech were not criticised as bombastic.	Words that fit the occasion, that show nice distinctions in meaning and are powerful in calling up vivid images are great favorites with Burke, who does not care for the oratund.

4. Burke objects to coercing the colonists for the following reasons:

- (a) Force can be but temporary.
- (b) Ruling by force is uncertain, and if it fails nothing remains.
- (c) Force injures the very thing it was intended to preserve.
- (d) We have no precedent for the use of force.

These arguments seem convincing. Perhaps in the fourth reason it is the lawyer who speaks, and it may be difficult for us to see that a thing should not be done because it has not been done. Because of his second argument we are

willing to admit that force should not be tried until all other means have failed, that this is not a time to resort to force. If, in addition to this, force is but temporary and defeats the very purpose it hopes to accomplish, there can surely be no reason for its use. If we admit the truth of his propositions we are compelled to admit the general conclusion.

5. Burke draws an accurate picture of the condition of religion in the colonies, a picture that in general outlines may be traced even to-day. Yet the liberal spirit of our government has made unnecessary the rank dissenting spirit at the north and has disestablished the churches of the south. A more liberal spirit prevails everywhere and religion is now regulated by the personal bias of the individual without aid or intervention of the government. Education is practically universal, and a knowledge of law, at least as far as concerns the rights of individuals, is at this time more general in this country than in any other.

Burke was wise and far-seeing in his search for causes, and he found those general ones which not only were operative then but must inevitably continue operative for many years thereafter. The permanence of these causes of discontent and disobedience makes much more forcible his argument for their recognition.

PART VI—LESSON XII

From page 200 to the end of Part VI

TEST QUESTIONS

1. Determine to which of the two great orators, Webster or Burke, the following expressions apply: (a) "impassioned advocate of justice and mercy"; (b) "constitutional expounder"; (c) "held his audience spell-bound"; (d) "always deeply in debt"; (e) "clumsy gestures and harsh voice." Discuss briefly the application of each expression.
2. Compare Lincoln's *Gettysburg Address* and Bacon's *On Nature in Men*.
3. (a) Summarize the six resolutions with which Burke opens his plan. (b) Why does he introduce these resolutions? (c) What would be the effect of adopting them? (d) To what specific things is all this argument leading; in other words, what are some of the things Burke hopes to accomplish for the colonies?
4. What effect has the Latin quotation upon the sentence in which Burke would "lay the first stone of the Temple of Peace"? Does Burke quote frequently? Do his quotations indicate that he was a learned man?
5. Can you find in the oration any instance of shrewdness or trickery in the introduction of

argument? Is Burke's appeal usually to reason or to sentiment?

6. Explain fully the special meaning of the following: (a) "overt acts" (p. 207); (b) "composed" (p. 226); (c) "a more copious stream of revenue than could be squeezed from the dry husks of oppressed indigence" (p. 255); (d) "infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies, every part of the empire" (p. 259); (e) "chimical" (p. 260).

ANSWERS

1. (a) "Impassioned advocate of justice and mercy." This phrase might with great propriety be applied to Burke. He was always the champion of the weak and oppressed, as he showed in the administration of the affairs of his district, in his speech at the trial of Warren Hastings, and in both the speeches on the conditions of the American colonies.

(b) Webster has often been called the great "constitutional expounder." He deserves the title both because of the extent and depth of his study of the constitution, and the vigorous logic with which he explained its principles.

(c) Webster held his audience spell-bound. His impressive figure, his dignified manner, his sonorous voice, appropriate gestures, all combined to aid the magnificence of his rhetoric.

His hearers were always overpowered by his eloquence.

(d) Burke was a man of extravagant tastes and great ambitions and no power of management. As a result he was always deeply in debt.

(e) Burke's delivery was not attractive, and his clumsy gestures and harsh voice often had a very unpleasant effect upon his hearers. It was what he said, not the manner in which he said it, that made him great. His learning, his fervor and his sincerity carried people with him in spite of the inelegancies of his manner.

2. At first glance there seems little similarity between the essay and the speech. With purpose different, occasion different, subject different, what reason is there for likeness? Yet, as a person looks at the two in a broad way, he sees some qualities that are the same. Both are brief, compact and forcible. Neither has unnecessary words or feeble sentences. Both strive for the beauty of simplicity and fair proportion rather than of ornament.

3. (a) A study of the six resolutions proposed by Burke shows them to be as follows:

(1) The colonies have not had representation in parliament.

(2) Nevertheless the colonies have been taxed and thereby affected in a manner opposed to their interests.

(3) Because of their distance no method of representation has been found.

(4) Each colony has a general assembly, with power to raise money for public services.

(5) These general assemblies have granted public aid to the king, and their right to do so has been recognized by parliament.

(6) Granting by their assemblies has been more agreeable to the colonies than taxation by parliament.

(b) Burke is very skilful and diplomatic in the introduction of the above resolutions. No one can be successfully contradicted, and all lead on irresistibly to the conclusion that he would have adopted—namely, that it is not wise to coerce the colonies into paying taxes, that if left to their own sense of justice they will themselves by their own assemblies grant the needed aid.

(c) The adoption of these resolutions would lead to more conciliatory measures, for, once committed to Burke's theses, parliament could not well insist upon its course of imposition.

(d) Among specific things Burke wishes to accomplish are these: The removal of taxes from the colonies, the remission of duties on articles imported by the colonies from England, the repeal of the Boston Port Bill which had closed that city to commerce, the estab-

lishment of definite power in the local courts and the repeal of the laws requiring criminals to be transported to England for trial.

4. Burke quotes frequently, and often from the classic authors. This indicates a learned man as the term was then understood. In his day the classics were a much greater factor in an education than they are now. In fact every educated man knew his Latin and took pride in keeping up his knowledge of it. Accordingly a Latin quotation was a delicate compliment to the intelligence of the hearers and did not seem pedantic as it would to-day. In this particular instance the effect is a happy one, for the quotation is an apt allusion and a pleasant bit of sentiment.

5. Burke usually appeals to the intelligence of his hearers and endeavors to convince them by his logic. Yet he is not blind to the influence of the emotions in determining the conclusions which men reach, and accordingly he frequently appeals directly to the feelings. He is willing to take advantage of any honorable means to convince and perhaps he occasionally uses a shrewdness that is almost deceptive. His allusion to Richard Glover may be an example of his tendency to exaggerate, though of course it is possible that Burke really had too high an opinion of the poet. In general it may be said that one who,

like Burke, relies so constantly upon high principle, finds trickery neither necessary nor desirable.

6. (a) "Overt acts" are open acts, those that are open to the public eye.

(b) "Composed" means, in this instance, calm or free from agitation.

(c) This is a very felicitous figure. Indigence is poverty, oppressed indigence is poverty that has been caused or is at least made worse by the government. These overtaxed colonists have little vitality remaining; they are dry husks. To expect to squeeze a copious stream of wine from the dry husks of grapes is absurd. Is it any more absurd to expect to squeeze revenue from the poor colonists?

(d) This expression contains a series of words full of meaning. *Infused* implies a slow process of distillation, a boiling that has forced the spirit of the constitution into the mass of the people until it *pervades* or is found in every nook and corner of the country. *Feeds* implies that the spirit is a sustaining force; *unites*, that it joins together the discordant elements of a varied populace; *invigorates*, that it is a stimulant making the people anxious to act; and *vivifies*, that this spirit of the constitution is the real life-giving principle. The words are arranged in order of climax, the strongest being last.

(e) The chimera was a fabled monster with the head and tail of a lion on a goat's body. So a chimerical plan is a foolish or incongruous one, a vain product of the imagination.

PART VII—LESSON XIII

To page 64

TEST QUESTIONS

1. "I know a maiden fair to see,
 Take care!

 She can both false and friendly be,
 Beware! Beware!
 Trust her not,
 She is fooling thee."

"Flow gently, sweet Afton, among thy green braes,
Flow gently, I'll sing thee a song in thy praise;
My Mary's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream."

(a) Mark properly the meter of each line in the two stanzas quoted above. (b) Describe the meter in each, discussing any variations from regularity. (c) Indicate the rhyme schemes in the usual way.

2. Consider this stanza from Tennyson:

"Sleep and rest, sleep and rest,
 Father will come to thee soon;
Rest, rest, on mother's breast,
 Father will come to thee soon;
Father will come to his babe in the nest,
 Silver sails all out of the west
 Under the silver moon:
Sleep, my little one, sleep, my pretty one, sleep."

(a) What effects are produced by the peculiar meter? (b) Which lines appeal most to you because of their musical qualities? (c) Explain the meaning of the sixth and seventh lines. (d) What is their grammatical relation to the rest of the stanza? (e) Is the use of the word *silver* felicitous? Why?

3. (a) In the last stanza of *The Recessional*, what is the meaning of "reeking tube and iron shard"? (b) What is the significance of the line, "All valiant dust that builds on dust"? (c) Analyze the stanza grammatically so as to show principal and dependent clauses and modifying phrases.

4. (a) What is the meter of the *Battle Hymn of the Republic*? (b) What variation from the established meter is conspicuously regular? (c) What is the refrain in this poem? (d) Can you find an imperfect rhyme in this poem?

5. Find three examples of alliteration in the poems of this lesson.

ANSWERS

1. (a) "I know | a maid | en fair | to see,
Take care!
She can | both false | and friend | ly be,
Beware! | Beware!
Trust her not,
She is fool | ing thee."

“Flow gently, | sweet Aftōn, | amōng thy | green brāes,
Flow gently, | I'll sing thee | a song in | thy praise;
My Mary's | asleep by | thy mūrmūr | in stream,
Flow gently, | sweet Aftōn, | disturb not | her d̄ream.”

(b) The meter of the first stanza is iambic, the verses varying in length. The first and third are tetrameter, the second and fifth are monometer, the fourth and sixth are dimeter. The fifth verse is an anapest, as is also the first foot in the sixth verse.

The meter of the second stanza may be described as amphibrachic tetrameter, though the last foot in each verse is iambic. The lines might be scanned by making the first foot in each an iambus and the others anapests, but the measures are not then so smooth. The regularity of this stanza is in striking contrast to the broken measures of the first. The swinging movement of the second is very musical and happily in accord with the sentiment of the poem.

(c) The rhyme scheme of the first stanza is *ababca*. In the second stanza it is *aabb*.

2. (a) The meter of this stanza is very irregular but very happy in its adaptation to the sentiment of the song. It is rhythmical, with a long swinging movement where the dactyls abound, and elsewhere as in the first and third verses the increased number of

accented syllables makes the movement slower than in the shorter lines. The best scansion gives several rests to fill out feet that are incomplete.

(b) The first, fifth, sixth and eighth verses are musical, perhaps the fifth and sixth most of all.

(c) This probably means that the father will come *borne* by silver sails all out of the west and under the silver moon. He will come at night, his arrival will be quiet and gentle, so that he will not disturb the little one, and he will come in beauty.

(d) If the interpretation above is correct, the two lines are adverbial, modifying *will come* in the preceding line of the stanza.

(e) The use of the word *silver* is felicitous in that it conveys very fittingly the idea of beauty, gentleness and light. Besides this it is appropriate that white sails should be spoken of as silver when viewed by moonlight. Note, too, the effect of alliteration.

3. (a) By "reeking tube" Kipling means the smoking cannon; by "iron shard" the fragments of exploded shells: the two phrases are figurative expressions to signify war.

(b) Man is but the dust of the earth, valiant though he be; if he relies upon man and calls not upon God to assist, he builds on dust: such is Kipling's thought.

(c) "*We beg* thy Mercy on thy People, Lord," is the principal clause. "For heathen heart" modifies Mercy, and "heart" is modified by the adjective clause "that puts her trust in reeking tube and iron shard." "In reeking tube and iron shard" is an adverbial phrase modifying "puts." "All valiant dust that builds on dust, and guarding calls not Thee to guard" is explanatory of "heathen heart," the first word "dust" being in sense in apposition with "heart"; "that" relates to "dust" and is the subject of "builds" and of "calls"; "Thee to guard" is the object of "calls"; "Thee" is the subject of the infinitive "to guard"; "guarding" modifies "that." "For frantic boast and foolish word" is another phrase modifying "Mercy."

4. (a) The poem is iambic heptameter; the fourth verse in each stanza is a trimeter.

(b) With the exception of the first line every heptametric line begins with an anapestic foot. This makes each line start out with a rapid movement that is very pleasing to the ear.

(c) The fourth verse in each stanza is the refrain, though only the part "is marching on" is constant. The other words vary.

(d) The rhymes in this poem are exceptionally perfect, the only noticeable imperfection being in the first stanza where "Lord" is made to rhyme with "stored" and "sword."

5. (a) In the poem *To Helen* I find the line,
"The weary, wayworn wanderer bore."
(b) In the poem *Beware* is the line, "And she
has hair of a golden hue."
(c) In *To Mary in Heaven* is the line, "Seest
thou thy lover lowly laid?"

PART VII—LESSON XIV

From page 64 to the end of Part VII

TEST QUESTIONS

1. Draw a parallel between Edgar Allan Poe and Robert Burns.
2. (a) What lesson is taught by *To a Water-fowl*? (b) What do you consider the chief merits of the poem?
3. (a) Make a list of the different names Lowell gives to the dandelion.
(b) Lowell says:
“Gold such as thine ne'er drew the Spanish prow
Through the primeval hush of Indian Seas.”
What is the allusion here? Explain it. Can you find another allusion to the same thing?
(c) Explain the meaning of the following phrases: “spring’s largess,” “my tropics and mine Italy,” “his fragrant Sybaris.”
4. Compare Montgomery’s song, “The Lord is My Shepherd,” with the psalm of which it is a paraphrase.
5. Indicate in seven sentences the main thought in each of the seven stanzas of Wordsworth’s *Ode to Duty*.
6. Discuss the structure of the *Ode on the Death of the Duke of Wellington*.

ANSWERS

1. Robert Burns and Edgar Allan Poe had some traits of character in common. Both were weak and given to dissipation; both lived short lives, doubtless made shorter by their wild habits. In poetic style both were masters of melody, but Burns was much less artificial than Poe. In sentiment the rank of Burns is greatly superior. He drew from nature, and the good and the beautiful inspired him. He was sympathetic, and his poetry was often a plea for the suffering and oppressed. Not so with Poe. The delicacy and beauty of his sentiment may be as great at times, but love is his constant topic, and the grawsome element that is so great in his prose cannot be kept from his verse. It is surprising that there should be anything in common between the son of a poor Ayreshire ploughman and the petted boy of a wealthy American. And really, if we go carefully into the matter, we shall see that their dissimilarity has a deeper foundation in character than their likeness.

2. (a) *To a Waterfowl* teaches trust in the love and guidance of the supreme being. He who guides the waterfowl in his solitary flight through the boundless air,

"In the long way that I must tread alone,
Will lead my steps aright."

(b) While the answers to this question will vary with the individual, there are certain things upon which all will agree. The sentiment is beautiful and the lesson effectively presented. Finer imagery is hard to find, and greater felicity in the choice of words is not often met. What can excel "plashy brink," "the desert and illimitable air" and "chafed ocean's side"? Besides all this, the music in the lines is perfectly harmonious with the thought.

3. (a) Lowell calls the dandelion, "dear common flower," "First pledge of blithesome May," "My tropics and mine Italy," "Type of meek charities," and one of "Nature's first lowly influences."

(b) Lowell alludes to the Spanish discoverers who sailed into the West Indian seas in search of gold. The conquest of Mexico and of Peru comes to our minds. "Primeval hush" is a felicitous phrase with which to describe the unexplored ocean. The allusion intensifies our interest in the "harmless gold" of the dandelion. In another place he speaks of the children as

"High-hearted buccaneers, o'erjoyed that they
An Eldorado in the grass have found!"

Here the allusion is again to the Spanish gold hunters who sought for an Eldorado, a

legendary land of gold, and were often not better than pirates.

(c) The gold of the dandelion is "spring's largess," her gift of bounty. The dandelion's yellow color is, in the cool New England climate, a reminder of the brilliant hues of the tropics and the wealth of Italian beauty; the flower is Lowell's tropics and his Italy. The white lily is to the bee a place of luxury and voluptuous content, as was the old Italian city of Sybaris to its inhabitants.

4. In his song Montgomery has endeavored not to change the meaning of the beautiful psalm, but has retained the exact wording whenever possible. He established a meter suggested by the first line of the psalm, and by inversion of phrases, substitution of synonyms and the insertion of new words and phrases he has completed his anapestic stanzas. It is doubtful whether this is any improvement upon the stately simplicity of the original. Simplicity of expression is lessened in the metrical version and there is a less positive expression of profound trust. The fine imagery of the psalm seems less beautiful, too, when hampered by the laws of meter. There are no rhymes in the original, but the alternate lines of the paraphrase are skilfully handled in this respect.

5. The main thoughts in Wordsworth's *Ode to Duty* are:

(1) Duty is victory and law, a light to guide, a rod to check.

(2) If those glad hearts that do right without understanding it should totter, may duty teach them to stand fast.

(3) Those who live in the belief that love is an unerring light may hold a blissful course if they seek the support of duty when they need it.

(4) I would now serve duty more strictly; for I have often deferred the tasks I knew I should undertake, because I loved freedom and preferred smoother walks.

(5) I long for uniform repose and changeless hopes. This feeling has not come to me from sudden conversion but in the quietness of thought.

(6) Duty is a stern lawgiver, yet most pleasing in appearance, and showers joy and blessings around her while preserving even the stars from wrong.

(7) I call upon duty to guide me, to preserve me from weakness, to give me the spirit of self-sacrifice, and let me live her bondman.

6. The *Ode on the Death of the Duke of Wellington* is unique in structure. It is a long poem of nearly three hundred verses grouped into about ten stanzas varying in length from five to fifty lines. The stanzas correspond closely to paragraphs in prose, for they mark the

separation into groups of related thoughts, and the transition from one to the other is frequently abrupt and apt to be a little confusing. The irregularity that characterizes the stanzas is equally apparent in the meter. The prevailing foot may be said to be iambic, though there are whole lines that do not contain a single iambus, and many others that cannot be scanned at all. These prose lines, however, read smoothly and are not inharmonious with the general scheme. In the matter of rhyme the poem is as much a law unto itself as in any other respect. There are many imperfect rhymes, many lines ending with words that rhyme with no other, and then there are lines rhyming alternately, lines in couplets, four or five lines rhyming in direct succession and in combinations it is hard to detect. The only certainty in the rhyme scheme is its lawlessness. In spite of all these seeming faults there is nothing that jars upon the ear; the whole structure is harmonious.

PART VIII—LESSON XV

To page 214

TEST QUESTIONS

1. Analyze Tennyson's song, *The Splendor Falls on Castle Walls*, treating all the topics in the summary on page 151.
2. (a) What is the meaning of *The Two Oceans*? (b) Has the poem any value to you?
3. What are the peculiar charms of Tennyson's *Brook*, of Bryant's *Wind and Stream* and Byron's *Destruction of Sennacherib*?
4. Is *An Old Played-Out Song* a favorite with you? Why?
5. (a) Tell briefly the story of *Alexander's Feast*.
(b) What relation do the choruses bear to the stanzas preceding them? What is their function in the ode?
6. Turn the first and the last stanzas of *For a' That and a' That* into good prose, trying especially to retain the exact meaning.

ANSWERS

1. Analysis of *The Splendor Falls on Castle Walls*:
(a) *Meter*. There are three stanzas of six verses each. The first four verses are iambic

tetrameter, with an occasional irregular foot and with the second and fourth verses ending in an added unaccented syllable. The fifth and sixth lines are

Blow, bu'|gle, blow'|set' the | wild ech'|oes fly'|ing,
Blow, bu'|gle; an'|swer, ech'|oes, dy'|ing, dy'|ing, dy'|ing.

(b) *Melody.* The peculiar metrical structure lends itself to a beautiful melody, and rare skill is shown in the choice of fitting words. In the second stanza the first four verses are especially harmonious in the adaptation of sound to meaning. The musical effect is also heightened by the repetitions with which the stanzas close. For exquisite melody and almost perfect harmony the lyric has rarely been equaled. Alliteration, too, more than once increases the delightful melody.

(c) *Rhyme.* In the quatrains the second and fourth verses end in a dissyllabic rhyme, and the fifth and sixth verses form a similar rhyming pair. The first and third lines rhyme, each in itself. This peculiar scheme is highly pleasing to the ear and adds not a little to the musical effect.

(d) *Thought.* Tennyson heard the bugle of a Killarney boatman, and the little incident suggested to him the idea that while the echoes of the sweet bugle died away and were lost, the echoes of our words and deeds go on forever.

His thought is clearly expressed. The first stanza is a charming description of the beautiful region he was in. The second stanza describes the bugle sound and its wavering, dying echoes. The third stanza fixes the personal application of his thought.

(e) *Sentiment.* The charming picture, the melodious echoes of the horn, the sweet refrain, the unexpected but appropriate conclusion, must touch the feelings of any reader. He cannot remain in a calm, intellectual frame of mind, but must see here something far beyond the realms of cold prose.

(f) *Beauty.* Enough has been said to show what elements of beauty the poem contains. In structure the lyric is symmetrical and perfect, a complete unit. The beauty of the music even the uneducated ear can recognize, and certainly no more beautiful description can be imagined than that of the first stanza. The beauty of thought and sentiment are quite as apparent as that of form just mentioned.

(g) *Inspiration.* Who can tell for another what of warning or of inspiration there may be in such a poem? He must be obtuse indeed who is not caused to think or inspired to act by the idea that the echoes of his words and acts

"roll from soul to soul,
And grow forever and forever."

2. (a) Sleep is an ocean whose glimmering

waves are dreams. Upon it no pilot leads the thoughts, and he who enters upon the ocean dreams on without a guide. (b) For many people the little lyric will have no special value besides that which attaches to a quaint conceit, musically expressed.

3. *The Brook* is a most musical poem in which the poet has caught in his words and rhymes the very spirit and sound of the babbling stream. That so changeable a thing as a brook should be more permanent than the men who come and go is a pleasing idea. There is in the poem a charm for the lover of nature that others may not feel.

In *The Wind and Stream* Bryant has placed some of the delightful fancies with which a poet's brain is teeming. The reader who likes *The Brook* will like *The Wind and Stream*, for both appeal to the same esthetic sense. The pretty refrain with which the stanzas close is quite unique in word and thought.

Byron's *Destruction of Sennacherib* is an excellent example of anapaestic tetrameter. The poem is a description of an incident in biblical history, and shows how much versification may add to an already familiar story. Some of the phrases are especially excellent, and the six similes are very happily conceived.

4. *An Old Played-Out Song* is apt to be a favorite with many because it deals with home

and home ties, because the dialect is happily conceived and because it alludes to an old song that has been sung by so many people in hours of homesickness and despair. Moreover, there is more than a hint of a pathetic story of love and bereavement, touching in its very simplicity.

5. (a) Alexander the Great with the lovely Thais by his side sat on his imperial throne at a royal feast given to him as the conqueror of Persia. Timotheus, the musician, with his flying fingers touched the lyre and produced a music so enchanting that he swayed the kingly Alexander to the spirit of the songs. First, as the poet sang of the great god Jove, the people saw in the king a present deity. To this Alexander assented, himself assuming to nod, and shake the spheres as Jove might do.

When Timotheus sang of Bacchus and the joys of drinking, Alexander, growing garrulous and vain, told again and again the story of his conquests. Then the musician changed his song and brought tears to the eyes of the monarch as he thought of his conquered and fallen foe. Again, the spirit of the song was changed and under its soft measures the monarch felt his heart fill with love for the beautiful woman by his side; but as the music grew louder and more warlike Alexander was roused to rage and fury and would have burned his city to the ground.

Such was the power of music long ago. But now since St. Cecilia has invented the organ, Timotheus must resign his crown or divide with her the honor.

(b) The choruses repeat the closing lines of preceding stanzas. Their function is to lend emphasis to the concluding thought in each stanza and to increase the musical effect.

6. If there is any person who hangs his head because of his honest poverty, we will pass by the coward slave because we dare to be poor. In spite of our obscure toil and all that, we know that rank is but the stamp upon the coin. It is the man himself who is the gold.

Then let us pray that the time may come—and we know that it will come—when over all the world sense and worth will be considered before wealth and position. The time is certainly coming when over the entire earth all men shall be brothers,

PART VIII—LESSON XVI

From page 214 to the end of Part VIII

TEST QUESTIONS

1. (a) Show by extracts or otherwise the justice of Macaulay's comment on *L'Allegro* and *Il Penseroso*: "They are indeed not so much poems as collections of hints, from each of which the reader is to make out a poem for himself."
(b) Show that the poems present in bold yet delicate lines "various aspects of nature—beautiful, sublime, smiling or terrible."
2. What are the chief characteristics of the "Lake School" of poetry?
3. (a) What was the purpose for which Mrs. Browning wrote *The Cry of the Children*?
(b) Would such a meter as is used in *The Wind and Stream* be effective in this poem? Do you think the measure might with advantage be smoother?
(c) By what means does Mrs. Browning seek to arouse your sympathy? Answer this in considerable detail.
4. (a) What is the line of thought in *Resignation*?
(b) What are some of the things necessary to an appreciation of this poem?

(c) Select a passage that attracts your attention and comment upon it.

ANSWERS

1. (a) The mythological and other allusions in both poems are numerous, and no reader can appreciate the poem unless he is able to create for himself the stories to which allusion is made.

The poems abound in suggestive passages, and it is largely owing to their presence that Macaulay is justified in speaking as he does.

Take the stanza:

“To hear the lark begin his flight,
And singing, startle the dull night,
From his watchtower in the skies,
Till the dappled dawn doth rise.”

There is certainly a beautiful poem of sunrise and reawakening suggested by these four lines. Beautiful in themselves, they hint at further beauties and send the imagination after the skylark in the flight which frightens night from his watch-tower in the skies. “Dappled dawn” is worth a page of description to any one who has ever really seen the morning break over a beautiful landscape.

The picture in the closing stanza of *Il Penseroso* suggests a different train of thought but one equally poetic.

(b) The four aspects of nature may be seen in the following lines:

(1) Beautiful:

“Where the great sun begins his state,
Robed in flames, and amber light,
The clouds in thousand liveries dight.”

(2) Sublime:

“There let the pealing organ blow,
To the full-voiced choir below,
In service high, and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all heaven before mine eyes.”

(3) Smiling:

“While the cock, with lively din,
Scatters the rear of darkness thin;
And to the stack, or the barn door
Stoutly struts his dames before.”

(4) Terrible:

“Or let my lamp at midnight hour,
Be seen in some high lonely tower,
Where I may oft outwatch the Bear,
With thrice-great Hermes, or unsphere
The spirit of Plato, to unfold
What worlds or what vast regions hold
The immortal mind, that hath forsook
Her mansion in this fleshly nook.”

2. The chief characteristics of the Lake School of Poetry may be found in Wordsworth. He would keep close to nature and choose his

topics from humble rather than from exalted stations; would give full range to the imagination; would not be bound by fixed rules either in meter or the choice of words; would be natural and true, an enemy of formalism, a champion of beauty, a medium of inspiration.

3. (a) Mrs. Browning wrote *The Cry of the Children* to awaken and enlist the sympathy of men for the abused and overworked children in the mines and factories of England. Her poem had much influence in bringing about legislation that made impossible many of the abuses that had horrified her.

(b) No light and joyous meter would have been appropriate for so serious a subject and so sincere a purpose. The meter of the poem is harsh and somewhat irregular, but perhaps the effect the author seeks is heightened by the laborious lines.

(c) Mrs. Browning tries to arouse our sympathies, our pity for the little ones. This she does by a series of vivid, startling pictures that make us shudder at their realism. More awful conditions it would be hard to realize, and Mrs. Browning has arranged her category in a strikingly conclusive manner. The lambs, the birds, the fawns and the flowers are gay and happy, but the children are weeping. The old might weep, but why the children? When they are asked, they say they are weary, that

the grave is a rest for them, but that the grave is for the aged, and age is a long, long time away for weary children. When Alice died and they looked into her grave they saw it was too narrow for her to work, so she must be happy. It is good for children to die, for then they may rest. They do not care for the meadows and the flowers which in their minds must be like the weeds about the mine shaft; the meadow might be a fine place in which to lie down and rest, but their eyes are too dim to see color even in the brightest red flowers. The droning and whirling terrifies them, and when they are asked to look up to heaven they see in the flying clouds more turning wheels and driving machinery. They cannot believe that God can help them when human beings are deaf to their cries. They can only pray "Our Father," the two words only; if he is their father, why does he not say, "Come and rest, my children"?

Such is a summary of the facts Mrs. Browning uses. She makes the children speak for themselves, she pictures them so vividly that we see their worn little bodies, their weary movements, their faded faces and their dull eyes. We hear the pathos of their tones, and our souls are wrung by the tragedy of crushed lives.

4. (a) Arnold offers the first stanza as an

introduction. Those who struggle and aspire, like the Mahometan pilgrims, or the invading Goths, those who follow a self-ordained ambition, always pray to attain their object or to die in the attempt, considering it a terrible punishment to recede or again to go over the ground they have traveled. But there are quiet souls who live serenely, not expecting all things to turn aside and give them room to move forward.

Fausta is discontented, ambitious and aspiring, does not like again to tread the paths she has trod before. The poet tries to show her that there is a place in the world for contentment and humble achievement. He adduces as arguments the pleasure they find in retracing the beautiful journey they took ten years before, when they had many friends with them. The charming descriptions are one of the fine points of the poem. He praises the humble, contented life of the gypsies, and also the undisturbed life of a poet devoted to rapt contemplation. But Fausta thinks the gypsies less than man, that a poet escapes from dull mediocrity on the wings of his imagination, and at best sees widely, not deep. But the poet in his monologue says the world outlasts hatred and love, grief and joy; outlasts everything, even death, beyond which still is eternal change. Therefore, Fausta should praise the

man who sees by insight what others gain only by experience; she should realize that though the world may deem resignation foolish and weak, yet the eye of God sees wisdom in contentment. Beyond the idea of contentment there is in Arnold's philosophy a subdued, almost mournful resignation to a round of existence "whose secret is not joy, but peace."

(b) In order to appreciate this poem a person must have a knowledge of history to understand the allusions in the first few lines, imagination enough to understand such expressions as "warriors scarfed with the cross," in which the poet alludes to the crusaders, and "all common close," the peculiar phrase applied to death. Moreover, the person must be grammarian enough to rectify in thought the involved and inverted structure which poetic license allows Arnold to use, and must have love enough for nature and natural objects to find inspiration in the beautiful pictures with which the poem abounds.

(c) No passage in the poem seems finer than the one in which the poet is supposed to witness

"the gentle stir of birth
When morning purifies the earth."

The poet leaning upon a gate sees the pastures and the quiet trees; and then in the background of his picture a low, woody hill

that almost bounds the quiet valley. He hears the call of the cuckoo and its answering mate; then notices the gleam of the roses, pale, dew-drenched. The shepherd, still drowsy from his bed, goes whistling to his flock seen dimly through the mist, and behind him the wet grass lifts slowly from the heavy pressure of his feet. The *gracious bound* of the hill *folds* the valley round; the roses are *pale, dew-drenched, half-shut*; the flock is *mist-wreathed*.

“Slowly, behind his heavy tread
The wet, flower'd grass heaves up its head.”

Can there be a simpler, more beautiful pastoral scene?



CHARLES DARWIN



PART IX—LESSON XVII

To page 109

TEST QUESTIONS

1. (a) Amplify in your own words one of the pictures suggested in Gray's *Elegy*.
(b) What to you is the greatest charm in the *Elegy*?
2. On *Threnodia*: (a) What is meant by *sibyl leaves of destiny*?
(b) Comment on the lines:
 “His lips, the while,
 Fluttering with half-fledged words.”
- (c) What is meant by saying that no dust clave to the child's sandals?
- (d) Give in very few words the chief thoughts of each stanza.
3. (a) Tell clearly how *In Memoriam* came to be written. (b) Does the poem lead you to think much about Arthur Hallam or are your thoughts chiefly upon the mysteries with which the poet deals?
4. (a) Discuss the structure of *In Memoriam*.
(b) Condense and give clearly the thought in the invocation.
5. (a) What is the question raised in the fifty-first lyric in *In Memoriam*? (b) How is it

answered? (c) Who is invoked in the last stanza?

6. How many and what trees can you find mentioned in our selections from *In Memoriam*? How many and what other plants? How many and what birds? How many and what other animals? What inference do you draw as to Tennyson's acquaintance with and regard for nature?

ANSWERS

1. (a) One stanza from the *Elegy* furnishes us with suggestions for at least four fine pictures. We see a field stretching away, ripe for the harvest. Upon its edge come the humble reapers, sickle in hand. We see them stoop and, thrusting in the keen blade, draw it rapidly and regularly through the standing grain which falls in rows before them. So to their sickle the harvest yields.

(b) Gray's *Elegy* possesses many charms. It is musical and abounds in beautiful phrases and vivid word-pictures, but probably its greatest charm is in the sentiment. Its broad humanity, its recognition of the merits of the poor, its appreciation of the lowly and its tender melancholy appeal to every gentle and sympathetic soul.

2. (a) According to pagan belief, a sibyl was a woman who could foretell the future. The

Cumaean sibyl, one of the most noted, recorded the future destinies of Rome in several books. In the eyes of this little child his future could be read. How happily, then, the poet calls those calm, dark eyes "the sibyl leaves of destiny"!

(b) *Threnodia* is full of beautiful imagery, but no figure is more beautiful than the metaphor which likens the childish babblings to half-fledged birds fluttering in their nest; or the simile in which the child's thoughts are compared to strong-winged birds gladdening the earth with gushing harmonies.

(c) There is in the last stanza an allusion to the oriental idea that one must not enter the presence of holiness except with clean feet. Shoes are removed before entering a temple and are carefully cleansed or set aside upon entering a house. This little child, the embodiment of purity, had no need to wipe the dust from his sandals, for none ever clung there. The word sandals is used instead of shoes to give oriental color to the figure.

(d) The following are the chief thoughts in each stanza of *Threnodia*:

The child whose calm eyes foretold his destiny is gone forevermore.

As the mother watched those gentle, speaking eyes, now quenched forever, she grew sad and apprehensive.

The tongue that scarce had learned to lisp a mother's name, but might have gladdened a world in later years, is mute.

The little hands cross-folded on his breast do not rise and fall with his calm breathing; the slumber is so deep he never will waken.

From the little sleeper, tendrils wandered out that knitted everything to him with perfect love.

His voyage was very short, very peaceful, without a storm, and he landed on the other shore as gently as he came.

He seemed a cherub lost on earth and pure enough to meet his God.

Like the knell of a passing bell is the refrain that closes every stanza except the last, the stern word, *Nevermore*. But the last grows light with the thought that the beloved infant stands in the presence of his God (O, blest word), *Evermore*.

3. (a) Arthur Henry Hallam was Tennyson's best friend and college mate and was engaged to be married to the poet's sister. The young man in somewhat delicate health went abroad and there taking a severe cold died quite suddenly. His death seemed to act with peculiar power upon Tennyson, who for nearly ten years thereafter published nothing. *In Memoriam*, written at different times during

a long series of years, is an elegy upon Hallam, but it furnishes a medium for Tennyson's deepest thought on the greatest spiritual problems.

(b) Though the reader is conscious of the grief felt by Tennyson, and believes in its intensity and sincerity, yet the result of this is not to make Hallam a vivid reality. He is lost sight of in the great questions the poet considers, and when we are brought face to face with him, we look at him merely as the inspiration of a great poem—he has no living personality. It seems as though even Tennyson loses sight of his friend, though he repeatedly protests he does not.

4. (a) *In Memoriam* consists of a long series of lyrics of varying length, each composed of transposed quatrains. The meter is iambic tetrameter, occasionally varied by the introduction of other feet. The rhyme scheme is equally uniform, *abba*. It may well be imagined that the result of this is a somewhat trying regularity, though sublimity of thought and beauty of expression save the poem from being wearisome.

(b) The invocation is an apostrophe to Immortal Love, for God is love. In it the poet says that he has faith though he cannot know; he knows that God is powerful and believes him to be just; he knows that God is greater

than all the world, and trusts that knowledge comes from him. He asks for more knowledge, more reverence; he has been a fool and mocked at God, but begs to be made wiser. The poet asks to be forgiven for what seems his sin; for his grief for a friend whom he now believes with God; for his wandering lines wherein they fail in truth; and, finally, asks for greater wisdom in himself.

5. (a) The question Tennyson asks in the fifty-first lyric is merely this: Being assured that the dead know all, can we honestly say we want them side by side with us?

(b) At first Tennyson is inclined to think he does not want near him those who are so fully conversant with his every deed and thought as the dead must be, but as he considers that by virtue of their greater knowledge they would feel greater sympathy and charity, he concludes that their presence would be helpful, and in the last stanza (c) invokes the spirits of dead friends to be near us when we climb or fall.

6. In our selections from *In Memoriam* I find mentioned the following:

Six trees—the yew, the chestnut, the palm, the larch, the cypress and the orange.

Fifteen other plants—grain, rose, clover, grape, furze, violets, spikenard, oats, cypress, orange, reed, brake, quicks, wheat and grass.

Six birds—dove, rook, linnet, swallow, thrush and the “sea-blue bird of March.”

Six other animals—horse, cattle, serpent, fly, worm and moth.

The number of these allusions and more particularly the manner in which they are made lead one to suppose that Tennyson must stand very near to nature and read in her handiwork some of the answers to his inquiring soul.

PART IX—LESSON XVIII

To the end of Part IX

TEST QUESTIONS

1. What are the chief characteristics of the classic elegy?
2. Judging from *In Memoriam* and *Lycidas*, compare the emotions of the two poets as they wrote.
3. (a) What special interest has *Lycidas* for the student of Milton?
(b) Discuss the rhyme scheme.
(c) In what passage can you detect a trace of Milton's Puritanism? Explain the passage.
4. Try the effect of correcting grammar and spelling in the last stanza of the quotation from the *Biglow Papers*.
5. Make clear the reply Phoebus gives to the inquiring poet in *Lycidas*.

ANSWERS

1. The classical English elegy is formed on Grecian and Latin models. These early elegies were pastorals, the characters being shepherds tending their flocks or enjoying their simple pleasures in forest glades. With them mingled the strange creations of mythological belief. The gentle lyrics were ex-

pressed in simple iambics depending largely upon their wealth of allusion and florid imagery for their charm. English poets, following these ideas, assume their dead to be some shepherd and in that character they praise him. Even the classic elegy, however, is often the medium for conveying more than the personal grief of the author.

2. The artificial character of *Lycidas*, its somewhat strained allusions to the subject of the elegy, make us a little suspicious of the genuineness of Milton's grief. Tennyson selected a much simpler form in which to clothe his thoughts, and therefore was not compelled to think so much of his manner of expression. Moreover, he alludes to his friend so frequently and in such sincere language, that we know he was much more grieved by the death of Arthur Hallam than was Milton by the drowning of Edward King. As a matter of fact, it is thought that Milton had little acquaintance with King, and that he therefore wrote the *Elegy* with little personal feeling.

3. (a) *Lycidas* is specially interesting to the student of Milton, not only because it is one of his most beautifully finished lyrics, but also because it was the last poem he wrote while an adherent to the king. He ceased thereafter to be a Cavalier and became a strong advocate of Puritanism.

(b) The rhyme scheme is intricate and irregular, but very pleasing to the ear. There are rhymeless lines, lines rhyming in couplets, and then long series of rhymes variously interwoven. The first fourteen lines rhyme in this way, *abccbbdebdebfb*. The first line has no companion; the second, fifth, sixth, ninth, twelfth and fourteenth rhyme; the third and fourth form an exceptional rhyming couplet; the seventh and tenth, the eighth and eleventh rhyme, but the thirteenth is unmated. The scheme for the last twelve lines which form a detached conclusion is as follows: *aabbcdcdcddee*. In other words, there are two separate rhyming couplets followed by six lines, using the same rhyme alternately, after which comes an independent couplet. The music of these varied rhymes is charming, but subject only to the ingenuity of the poet.

(c) In the passage beginning

“Last came and last did go
The pilot of the Galilean lake,”

Milton refers to St. Peter, the first bishop. King had been educated in the Established Church, and St. Peter is represented as mourning his death because the young shepherd might have helped to reform the abuses that had crept in. In substance St. Peter says: There are enough ministers who steal into the

fold for the sake of preferment and the money to be obtained; they are too ignorant to teach their people, too corrupt to give them the spiritual aid they need; such a condition will drive many a soul to other creeds, and eventually bring retribution upon the actors. This is the first evidence of the Puritan spirit in Milton. The scathing rebuke was merited and in the light of subsequent events his prediction has proved to be a true one.

4. With grammar and spelling corrected, the last stanza of the selection from the *Biglow Papers* would read:

“It is not right to have the young go first,
All throbbing full of gifts and graces,
Leaving life’s paupers dry as dust
To try to make believe fill their places:
Nothing but tells us what we miss.
There are gaps our lives can never fay (fit) in,
And that world seems so far from this
Left for us loafers to grow gray in!”

The first effect of these changes is to point out various words and expressions that seem inappropriate in dignified verse. It is then discovered that much of the delicate sentiment has been destroyed, for it resided as much in the personality of Hosea Biglow as in the ideas themselves.

5. When the poet doubts the wisdom of poesy and wonders if it is not better to spend

his life in idle pleasures, Phoebus replies: "The fates cannot destroy the praise due a man, even though they may destroy the man himself. Fame does not emanate from mortals but from the pure eyes and perfect understanding of powerful Jove, and you may expect such a reward as he finally pronounces upon each of your deeds."

PART X—LESSON XIX

To page 222

TEST QUESTIONS

1. Compare *Lycidas*, *In Memoriam* and *Adonais* in (a) structure, (b) beauty, and (c) thought and sentiment.
2. (a) Why should Shelley write so feelingly of Keats?
(b) Does the poet in *In Memoriam*, in *Lycidas* or in *Adonais* dwell at all selfishly upon himself and his personal feelings? Justify your answer.
3. Does *Adonais* seem too long? If so, what parts would you omit?
4. (a) Why is a good sonnet a difficult lyric to compose?
(b) In what does the chief beauty of the sonnet consist?
5. By a careful analysis of structure, thought and sentiment, show that Wordsworth's sonnet, *Composed Upon Westminster Bridge*, fulfills all conditions of excellence.
6. Comment at length on the sonnet *When She Comes Home*.

ANSWERS

1. (a) Of the three great elegies, two are very regular in structure—*In Memoriam* and *Adonais*.

Of these, the former is much the simpler, with its iambic quatrains rhyming as the first quatrain of a sonnet. Shelley's Spenserian stanza admits of much wider variety in its management and is less apt to seem monotonous. In *Lycidas* there is no such closely followed plan, the lines being unequal in length, with no regular grouping into stanzas. The last is the shortest of the three.

(b) *Adonais* is the most beautiful, the most thoroughly artistic. It has a delicacy and a refinement of excellence possessed by neither of the others, though in all three there is an abundance of charming figures and elegant phrases. *In Memoriam* has a solemn grandeur not possessed by either of the others, but quite in keeping with the profundity of its thought.

(c) *In Memoriam* is the greatest in thought and sentiment, as *Adonais* is the most beautiful and *Lycidas* the most classic in execution. In the first the weightiest problems that confront the human soul are the subject of Tennyson's thought. He pauses at no question, however great, and considers all broadly from the standpoint of the human race. There is no hint of selfish narrowness in the poem.

2. (a) The genius of Shelley was not unlike that of Keats. Both were ardent worshippers of delicate beauty, both were sensitive to criticism and young enough to be affected by

it. It was only natural, therefore, that Shelley should admire the work of Keats and be deeply moved by his tragic career. Then, seeing as he did the similarity of his own temperament, it is to be expected that he would write with deep feeling in his elegy.

(b) In all three of the elegies the unsympathetic reader may feel that the poets are too eloquent to be very miserable over the death of their friends, because real grief is supposed to hamper expression instead of aiding it. When we look at the poems closely we may adopt something of the same thought. Milton was not intimate with King, and Shelley had no warm personal friendship for Keats. On the other hand, Tennyson was devotedly attached to Arthur Hallam and was stricken to the heart by his death. Each poet shows the state of his feelings by the manner in which his personality comes into his poem.

Milton calls direct attention to himself in his introduction and his conclusion. His apologetic comment on his "forced fingers rude" and his reference to himself as an "uncouth swain" seeking "fresh woods and pastures new" savor a trifle of egotism; and to make this elegy a vehicle for his opinions on the decay of poetic power and the degeneracy of the church is to assume an interest in his ideas that the public may not feel. It is only

his perfect mastery of his art that makes this tolerable.

Similar things may be said of Shelley, who devotes three entire stanzas of *Adonais* to a description of himself. Let us see what he says. He classes himself among the poets of lesser note and calls himself a "frail form," "a phantom among men," "companionless," "a pardlike spirit beautiful and swift," "a Love masked in desolation," "a Power girt by weakness," "neglected," "a herd-abandoned deer struck by the hunter." When he crowns himself he wears pansies for memory, faded violets because of his modesty and retiring spirit, and carries cypress and ivy to signify mourning for his departed friendship. The poem is all so sensitively beautiful the reader feels that Shelley sees himself in Keats and is miserable because of the resemblance. Though self-pity is not often pleasing, we are quite willing to forgive the poet for any seeming selfishness, when we consider the exquisite beauty of his lines; we remember with perfect charity a melancholy that gave us such a comparison as:

"Companionless
As the last cloud of an expiring storm
Whose thunder is its knell."

3. *Adonais* is a long poem, yet it seems to possess a unity that would make difficult any

attempt to shorten it. One might say that there is a falling off in sentiment when Shelley includes living poets among the mourners, that perhaps it would have been better had he omitted all reference to himself. But this is a matter of personal taste and it is doubtful if any reader would really care to omit any of the beautiful stanzas.

4. (a) The sonnet is the most difficult of poetic compositions because the poet in the expression of his feeling is restricted on every side. For this very reason, perhaps, it is one of the forms most frequently attempted, usually with indifferent success. Of the hundreds of sonnets written, not a great many are deserving of high rank.

(b) The chief charm of the sonnet must lie in its sentiment and in the beauty of its phrases. This is so because its laws are so rigid that monotony and artificiality result when sentiment and phrases do not unite.

5. Almost without imperfections is the meter of the sonnet *Composed Upon Westminster Bridge*. It is iambic pentameter, modified just enough to relieve the monotony. The sixth line seems too long, but the difficulty is overcome by pronouncing *theaters* rather quickly, sliding over the *a* and practically making the word one of two syllables; the seventh line begins with a trochaic foot, *open*; in the eighth line

the *e* must be elided from *glittering*, making the word *glitt'ring*; the first foot of the ninth line, *Never*, is also a troche.

In the octave the rhyme is *abbaabba*, with the second rhyme *b* imperfect; in the sestet, the scheme is regular and perfect, *cdcdcd*.

The thought is a perfect unit. Standing upon Westminster Bridge and looking upon sleeping London, the poet is impressed by the calm beauty of the scene and the overpowering silence of a great city at dawn.

In the expression of his sentiment the poet has been most happy. He holds you spell-bound with his first line:

"Earth has not anything to show more fair."

Think of a sight *touching in its majesty*; of a city *wearing* the beauty of the morning *like a garment*; of all the marvelous buildings lying silent and bare, open to the field and to the sky, glittering in smokeless air; then that the sun *in his first splendor* never *steeped* rock, valley or hill more beautifully. Gathering the elements of the scene into your soul, notice the beauty of the concluding thought and the perfection of its expression:

"Dear God! the very houses seem asleep;
And all that mighty heart is lying still."

There is thought enough in the phrase *mighty heart* for many moments of reflection.

6. There is a certain beauty in Riley's sonnet, but it is largely a beauty of sentiment. The meter is rather monotonous, but this effect is overcome by pauses and by the use of unimportant words for accented syllables. There is a variation in the form of rhyme in the sestet, but the rhymes are quite perfect. There are some difficulties in the construction; the reader is in doubt as to the exact meaning, but imagination comes to his aid and he sees—what? That will depend upon himself. Perhaps he sees an old man, long separated from the wife who now is coming back to him. Perhaps there has been a quarrel, the fault of the husband, and this is the reconciliation brought about by the gentleness and forgiving spirit of the wife. Nearly every reader who has reached middle age can supply the details or "dull would he be of soul."

PART X—LESSON XX

From page 222 to the end of Part X

TEST QUESTIONS

1. Make a classification of poems, properly ranking and defining the classes and giving a good example of each class.
2. What can you find to admire in the ballads given in this course?
3. (a) What peculiarities do you find in the style of Browning as shown in the *Incident of the French Camp*? (b) Has the poem any decided merit? If so, what is it?
4. What contrasts can you find between Shelley and Longfellow?
5. Locate the following quotations and explain or give enough of the context to make the meaning clear:
 - (a) "The frontier town and citadel of night!
The watershed of time—"
 - (b) "Now slumber lies in dimpled eddies drowned."
 - (c) "A beautiful and ineffectual angel, beating in the void his luminous wings in vain."
 - (d) "So nature deals with us, and takes away
Our playthings one by one."
 - (e) "The shards of the Luck of Edenhall."

ANSWERS

1. Poems may be classified as follows:
 - I. *Epics*. Narrative poems. *Enoch Arden*.
 1. Greater or Heroic Epics. "Treat of one great complex action, in grand

style, and with fullness of detail." *Paradise Lost*.

2. Lesser Epics. Minor, story-telling poems. *The Ancient Mariner*.
 - (a) Ballads. Old and simple form of story in verse. *Helen of Kirkconnell*.
 - (b) Allegories. A literal story with a figurative meaning. *Faerie Queene*.
 - (c) Historic Epics. Story based upon actual occurrences. *The Revenge*.

II. *Lyrics*. Primarily musical. Frequently intended to be sung. Subjective. *L'Allegro*.

1. Songs. Poems intended to be set to music and sung. *Battle Hymn of the Republic*.
 - (a) Sacred. Full of religious feeling. *Nearer, My God, to Thee*.
 - i. Psalms. Paraphrases of the psalms in the Bible. *The Lord is my Shepherd*.
 - ii. Hymns. Devout songs. *Lead, Kindly Light*.
 - (b) Secular. Not devotional. *The Star-spangled Banner*.
 - i. Patriotic. *The Recessional*.
 - ii. Convivial. *Should Auld Acquaintance be Forgot?*
 - iii. Comic. *Yankee Doodle*.
 - iv. Sentimental. *Annabel Lee*.
 - v. Love. *Flow Gently, Sweet Afton*.

2. Odes. Addresses in honor of persons or things. *Ode to a Skylark.*
3. Elegies. Memorial poems for the dead. *In Memoriam.*
4. Sonnets. Poems of fourteen lines in iambic pentameter, usually addressed to a person or thing. *On His Own Blindness.*

III. *Dramas.* In dialogue. Usually intended for the stage. *Hamlet.*

1. Tragedies. Usually terminating in the death of the principal characters. *Macbeth.*
2. Comedies. In lighter vein. More or less amusing. *Much Ado About Nothing.*

2. In ballads the action is usually the chief interest. These, of course, are plain, straightforward narratives in simple rhyme and meter. Their directness and the simplicity of their sentiment make them admirable.

3. (a) The *Incident of the French Camp* is not obscure, but in its structure are many things quite characteristic of Browning. In the first place, it is nervous and tense in style and jerky in its movement. Again, his habit of inverting the natural order of the sentence is often seen. In the first three lines of the third stanza and the last sentence in the poem are examples of

this. The verb is omitted from the second sentence; in the fourth stanza a preposition is omitted from the second line and a pronoun from the sixth line; such ellipses are frequent with him and often carry his writings to the verge of obscurity. In the fifth line of the fourth stanza, in the use of the phrase "the flag-bird flaps its vans," is seen an example of his power in the unusual use of words. The boy set the flag up in the market-place. Browning makes the boy call it a *flag-bird*, makes him say he *perched* it there, and makes him speak of its *vans*, a word we are not in the habit of using to mean wings. It is expected that these and similar peculiarities will attract the attention of the student although he may not recognize them to be the general characteristics of Browning.

(b) The little poem possesses decided merit. It is perfectly unified, with its materials arranged in order of climax so that the point of the incident is kept for the last line. Moreover, it is rugged in style as befits an incident of this character. Besides these good features there are certain fine ideas and expressions, one of which was mentioned in the preceding answer. It is a happy idea to think of Napoleon's characteristic attitude as being for the purpose of balancing his weighty brow. The Emperor, fearing for the success of his troops

under Lannes, receives the news of victory and very aptly Browning says, "his plans soared up again like fire." In another line, Napoleon's sympathetic glance is likened to the sheathing of a mother-eagle's eye when her bruised eaglet breathes. The courage and endurance of the boy are vividly impressive when told as they are by Browning.

4. Two careers more unlike than those of Shelley and Longfellow would be hard to find. Shelley, beautiful in form and feature, was deformed in mind and soul; he lived his short life an ardent devotee of beauty, a cynic and almost an atheist in religious matters. He was drowned in a storm at sea while he was yet a young man. Longfellow was gentle, quiet, with a healthy soul in a healthy body; he was a devout man whose poetry is pregnant with deep religious fervor; he lived a long and laborious life and died beloved by everyone who came into the circle of his genial influence.

5. (a) In his sonnet *The Two Rivers*, Longfellow says:

"Midnight! the outpost of advancing day!
The frontier town and citadel of night!
The watershed of Time, from which streams
Of Yesterday and To-morrow take their way,
One to the land of promise and of light,
One to the land of darkness and of dreams."

(b) In Thomas Hood's sonnet to *A Sleeping Child* occur these lines:

"Now slumber lies in dimpled eddies drowned,
And roses bloom more rosily for joy,
And odorous silence ripens into sound,
And fingers moved to sound, all-beauteous boy!"

(c) Matthew Arnold, writing of Shelley, says: "And in poetry no less than in life, he is a beautiful and ineffectual angel, beating in the void his luminous wings in vain." Considering Shelley's failure to do any great good in the world, to write anything really helpful to the world except as beauty is helpful, Arnold's figure seems peculiarly apt.

(d) It is Longfellow who speaks in his sonnet of death as a fond mother who as night approaches takes away our playthings one by one and leads us gently to rest.

(e) "The shards of the Luck of Edenhall" are the pieces of the broken cup from which the youthful lord drank, in Longfellow's translation from the German of Uhland.

PART XI—LESSON XXI

Macbeth

TEST QUESTIONS

1. Give in about thirty lines the story of the play.
2. By what person and under what conditions were the following words spoken:
 - (a) "Sleep that knits up the ravell'd sleeve of care."
 - (b) "After life's fitful fever he sleeps well."
 - (c) "The love that follows us sometime is our trouble."
 - (d) "He wants the natural touch."
 - (e) "And let us not be dainty of leave-taking."
3. Describe the sleep-walking scene.
4. (a) What does Banquo think of the witches' prophecy?
(b) What does the doctor think of Lady Macbeth's case?
5. Explain the meaning of the following:
 - (a) "if the assasination
Could trammel up the consequence, and catch
With his surcease success;"
 - (b) "That memory, the warder of the brain,
Shall be a fume, and the receipt of reason a lim-
beck only."
 - (c) "Aroint thee, witch!"
 - (d) "To know my deed, 'twere best not know my
self."
 - (e) "Revenges burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man."



JOSEPH JEFFERSON



ANSWERS

1. Macbeth, a brave Scotch general returning from a victorious campaign, is met by three witches who prophesy that he will one day be king. Influenced by this prediction, part of which is immediately fulfilled, and urged to action by his fiendish wife, Macbeth slays King Duncan, who has come on a visit to his favorite general. Macbeth, suspected by few at first, becomes king. Suspicion grows and Macbeth resolves upon the death of Banquo and his son because the witches had said the descendants of Banquo should reign. Banquo is killed but Fleance escapes. At a banquet given by Macbeth the ghost of Banquo appears and the king exposes his guilt by the terrors of his mind. Other murders become necessary and are executed. Macbeth is attacked by Duncan's son, Malcolm, who is aided by the English and Scotch nobles. They come upon the field bearing branches of green from Birnam Wood. By the prophecy, Macbeth knew he need not fear till Birnam Wood came to Dunsinane, and that he could not be slain by any one born of woman. The moving branches fulfill one condition and Macduff's peculiar birth the other, but Macbeth is not killed without a desperate struggle, after which Malcolm is crowned king.

2. (a) Macbeth, speaking to Lady Macbeth

just after the murder of Duncan, says he thought he heard a voice crying, "Sleep no more!" Dismayed by the prospect, he looks at sleep, the innocent sleep that knits up the tangled mass of the day's care, as the most desirable thing on earth.

(b) Macbeth, speaking of Duncan, whom he has caused to be murdered, and already fearing the revenge of Fleance, envies the rest his victim has and says, "After life's fitful fever he sleeps well."

(c) King Duncan, as he is about to enter Macbeth's castle, is met by Lady Macbeth, to whom he says that though the favors of our friends sometimes trouble us, yet we thank them for their love.

(d) "He wants the natural touch" is what Lady Macduff says to Ross, of her husband, when she learns of his flight, leaving her behind.

(e) When Malcolm, after the murder of his father, decides to go to England, he advises haste and no great ceremony in leave-taking.

3. The sleep-walking scene is one of the most dramatic in the play. It takes place in a room adjoining the chamber of Lady Macbeth in the castle at Dunsinane. A doctor and a woman-in-waiting enter. The woman has told him that Lady Macbeth walks in her sleep and for two nights he has watched without seeing

her. The maid protests that it is a common occurrence, and that Lady Macbeth has even written and sealed letters, knowing nothing of her acts. When asked if the sleep-walker has spoken, the gentlewoman hints at strange, wild words, but will on no account say what they were. While the doctor is urging the maid to speak, Lady Macbeth enters bearing a candle in her hand. She is evidently fast asleep. During her presence in the scene the doctor and the gentlewoman converse in low tones. It is evident that both the listeners are led to suspect foul deeds, though neither dares to speak.

Lady Macbeth goes through the action of washing her hands, and finds a red stain, over which she exclaims, "Out, damned spot!" The sight calls up the murder and she lives again through the awful night, urging on her lord, protesting against fear and yet horrified that the old man should bleed so. She smells the blood upon her hands and recoils from it. She lives again in apprehension of Banquo's reappearance, and then thinking it the night of Duncan's murder, she hears the knocking at the gate and urges Macbeth to bed. The horror of her crime has indeed murdered sleep.

4. (a) It is Banquo who first sees the witches and wonders what they are that seem to be neither men nor women, and though on the

earth, not inhabitants of it. When the witches speak he asks whether they are indeed spirits, and would have them tell him what the future has in store for him, though he has neither regard nor fear for them. After they have predicted for him the fatherhood of a race of kings and have vanished, he wonders at the apparition, is really in doubt whether they existed or he himself is unsettled in mind. It is evident from later conversation that while he has been impressed by their prediction, he has not allowed it to influence his acts, for he recognizes its evil origin and he cautions Macbeth against too much thought on the subject.

(b) The doctor has been called in counsel because of Lady Macbeth's uneasy nights. He is astounded at what he sees and hears; he knows that he is in the presence of a mortal agony. Then his experience comes to his aid; he recognizes the criminal discharging her secrets to her deaf pillow, and knows he cannot minister to a mind diseased; "more needs she the divine than the physician." The thought of her sin turns his mind to himself—"God, God forgive us all!" After counseling watchful care, for he doubtless suspects that she will try to kill herself, he exclaims, "My mind she has confounded, my sight she has amazed. She is a murderer but I dare not speak!"

5. (a) "If the assassination
Could trammel up the consequence, and catch
With his surcease success;"

means this: If the assassination could catch as in a net all the consequences of the act, and bring with its accomplishment, a happy end; in other words, if all trouble would end with the murder.

(b) "That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only."

Lady Macbeth means that she would make the guards so drunken that memory, usually guarding the soul, should be but a vapor, and the mind but a receptacle, like the alembic, which catches the vapors in a distillery.

(c) "Aroint thee, witch!"

means: "Get out of the way, witch!" *Aroint* is said to be a corruption of *rynt*, a provincialism among milkmaids who drive away the cows they have milked by calling out "Rynt ye!"

(d) "To know my deed, 'twere best not know myself."

Probably this means: If I am always to remember my deed, it is best that I should forget myself.

(e) "Revenge burns in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man"

is the way Menteith declares that revenge is dear to Malcolm and his allies, because his injuries are so awful that they would excite a dead man to bloody deeds.

PART XI—LESSON XXII

Macbeth

TEST QUESTIONS

1. (a) How is the plot affected by the escape of Fleance?
(b) What is the effect of the murder of Lady Macduff?
2. (a) Is it the mark of a skilful writer to introduce the bleeding sergeant in the second scene?
(b) Why should the witches be introduced in the first scene?
3. Select and name five good figures of speech which occur in this drama.
4. (a) In what meter is the greater part of the play written? (b) Where is prose used and what does it signify? (c) Where are rhyming couplets used?
5. What can you say of the geography of the play?

ANSWERS

1. (a) Fleance is the son of Banquo. It is necessary that he should escape in order that the witches' prophecy may be fulfilled and Banquo become the father of a line of kings. Otherwise he is not an important factor in the play.

- (b) The murder of Lady Macduff shows to

what appalling depths Macbeth had sunk. It serves to make her husband more fierce in his moving upon the Scotch king, and to justify in a sense the awful conflict in which Macbeth was slain.

2. (a) The bleeding sergeant is a fit messenger for the glorious news of victory. He helps to give to the play the atmosphere of strenuous deeds of carnage with which it is to abound. The hearers know the play will not be a tame one.

(b) The witches in their short scene prepare the mind for the entrance of Macbeth, and say to us as plainly as they may that we are to tread upon the verge of the supernatural, to be surrounded by foul and contradictory deeds. The bleeding sergeant and the witches are all introduced at a time and in a way that show the masterly skill of Shakespeare.

3. This question will be variously answered. The following is a good answer, as it calls attention to very fine figures:

- (a) "his virtues
Will plead like *angels trumpet-tongued* against
The deep damnation of his taking off." (Simile.)
- (b) "I have *no spur*
To prick the sides of my intent." (Metaphor.)
- (c) "Art thou not, *fatal vision*, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation
Proceeding from the heat-oppressed brain?"
(Personification.)

(d) "Yes;
As sparrows eagles, or the hare the lion."
 (Simile.)

Act I. Scene 2.

(e) "*Life's but a walking shadow, a poor player
 That struts and frets his hour upon the stage
 And then is heard no more: it is a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing.*" (Metaphor.)

4. (a) The greater part of the play is in blank verse, that is, in unrhymed iambic pentameter, a style of verse of which Shakespeare was a master.

(b) Prose appears for the first time in the letter in Act I. It occurs also in Act II, Scene 3, in Act IV, and again in Act V, Scene I. The doctor and the gentlewoman as well as Lady Macbeth talk in prose until the doctor, left alone, speaks in blank verse. The speech of inferior characters and of Lady Macbeth when not in possession of all her faculties may have been put into prose to indicate the inferiority of its source. Such a speculation is a little unsatisfactory, though the text of other plays seems to confirm the idea.

(c) The witches generally speak in rhymed couplets. Elsewhere there are only a few accidental rhymes, except at the close of the scenes. Here an evident attempt has been made to use the rhyme somewhat systematically. However, seven scenes close with no

rhyme near the end; in ten scenes the last two lines rhyme; and in the other scenes there are two rhyming lines within the last four; only one act closes with rhymeless lines.

5. The scene of most of the play is laid in Scotland, north of Edinburgh and near the east coast. Forres is far to the north, near the present city of Inverness. Here Duncan is in camp when he receives the news of the success of Macbeth over the Norwegian king, who is to pay his tribute at Inchcolm in the Frith of Forth near Edinburgh, just south of the county of Fife, where, on fields something like a hundred miles apart, Macbeth had fought his two battles. The witches meet Macbeth on a barren heath as he is on his way to Forres to report to Duncan, whence he goes to his castle at Inverness. It is to this castle that Duncan comes, and here he is murdered. From the beginning of Scene 5, Act I, to the end of Act II, all the events take place in and about this castle.

Then the scene returns to Forres, where Macbeth is installed in the palace of the king. Here the banquet is held, and in a park near here Banquo is murdered. Macbeth meets the witches in a cavern not far away, and in its dim recesses learns his future. Lady Macduff and her son are murdered at their castle in Fife.

Macduff and Malcolm flee to England, and their long interview is held before some palace of the king.

The final events take place in or near Macbeth's castle of Dunsinane, which was a few miles northeast of the present town of Perth. Birnam Wood was about as far northwest of Dunsinane. The battle is fought before the castle, and at Scone, about two miles north of Perth, the new king is crowned upon the famous stone which since the time of Edward I has been in Westminster Abbey, a part of the coronation chair.

The wild and rugged character of the country in which the scenes are laid is quite in harmony with the tragic action of the drama.

PART XII—LESSON XXIII

To page 223

TEST QUESTIONS

1. Compare the three forms of poetry, lyric, epic and dramatic, in reference to subjectivity; that is, the personal element introduced by the author into his work. Is there anything in the purpose of each form of poetry that decides the measure of subjectivity in the poem?
2. Do you think it would add to the power of the banquet scene in *Macbeth* to have a representation of a ghost actually take the seat of Banquo? Give the reasons for your answer.
3. Describe in full detail, as you see it, the stage setting for the scene in which Macduff's boy is murdered.
4. Write a studied essay on *Polite Speeches in Macbeth*.
5. In what respects did Shakespeare in his play depart from the truth of history?
6. (a) Do you consider Lady Macbeth a suicide? Give your reasons.
(b) Can you reconcile Macbeth's readiness to kill the grooms with his hesitation in the murder of Duncan?
(c) Do you think Macbeth himself was the

"Third Murderer" at the death of Banquo?
Give your reasons.

ANSWERS

1. A subjective work is one in which the author freely expresses his own feelings. In the drama the proper unfolding of the plot is the main concern, and this must be done by the characters on the stage. There is, then, little opportunity for the author to give utterance to his own ideas and feelings except through the mask of a character he creates. The epic is a narrative in which the author's personality cannot often appear except at the expense of the story. On the other hand, most lyrics are the expression of an author's own feeling, and are recognized as such. His choice of subject, his manner of approaching it and his final expression all abound with his own personality. Like the essay in prose, most lyrics are subjective to a greater or less degree.

2. There may be a difference of opinion in the answer to this question, but it is doubtful if a ghost in character would add to the power of the banquet scene. The ghost is invisible to all but Macbeth himself; why should it be seen by the spectators? If the ghost were there, would not the audience wonder that the guests did not see it? Would it not be better

to consider the ghost merely a figment of Macbeth's heated imagination, an evidence of the mental strain under which he was laboring? Perhaps, too, it would be difficult to represent a ghost so ethereal as the one invisible to Lady Macbeth's penetrating vision.

3. To no two persons will the scene referred to appear the same. It is quite impossible to describe it as the student would see it, for so long as he does not pass any of the limitations of time and place, he is at liberty to make the scene what he likes. In the play we are told that it is a room in Macduff's castle. As Lady Macduff and her son receive Ross there, as the messenger and the murderers enter without formality, we are at liberty to assume it to be one of the large living or reception rooms rather than a special private apartment. Beyond this we know nothing, and may fill in the furnishings as we like.

4. *Polite Speeches in Macbeth.* Any one who has not given some attention to the subject will be surprised to find how frequent and noteworthy are the courteous speeches to be found in *Macbeth*. Except in the most strenuous scenes and during the most intimate converse, there is always a formality in speech that testifies to the high breeding of the characters.

The ordinary terms of address are vivid and

full of feeling. Inferiors never forget their words, "my lord," "good my lord," "your gracious majesty." Equals frequently include some courteous phrase in their address, as "worthy Macbeth," "most worthy thane," "worthiest cousin," "my dearest love," "fair and noble hostess." Malcolm calls the sergeant "brave friend"; Macduff calls the porter "friend"; Ross addresses the old man as "father"; and there are other instances in which the characters use polite terms in speaking to their inferiors.

Such phrases may be considered as customary at the time of the play, and therefore as indicating nothing of the personality of the speaker and nothing of especial politeness. But the same opinion cannot be held of the many expressions which are evidently coined for the occasion and uttered with an especial reference to the person addressed. Such speeches were evidently intended by Shakespeare to show the superior culture of the individuals and to throw light upon their characters.

These phrases naturally group themselves into two classes. Those of the first class are the sincere expression of good will and esteem combined with a purpose to please the hearer or set him at ease. Those of the second class are the hypocritical professions of regard which usually are meant to conceal a selfish act or

prepare the way for some deep villainy. The force of these phrases is much more apparent if we gather a few of them from different parts of the play.

Genuine politeness, true courtesy, is shown in the following:

(a) King Duncan, after the sergeant has told his story, says to the bleeding man, "So well thy words become thee as thy wounds."

(b) Probably we may credit Macbeth with sincerity when he says to Banquo and Ross after the latter has brought the news of Macbeth's appointment as thane of Cawdor, "Kind gentlemen, your pains are registered where every day I turn the leaf to read them."

(c) Among other complimentary things, Duncan says to Macbeth at their first meeting, "More is thy due than more than all can pay."

(d) The Old Man says to Ross:

"God's benison go with you, and with those
That would make good of bad, and friends of foes!"

(e) When Lennox leaves the banquet after seeing Macbeth's great agitation he says:

"Good night; and better health attend your majesty."

It is possible, of course, that Lennox is suspicious, and his speech is merely the superficial effect of his good breeding.

These are but a few of the examples that may be found, and it would be interesting to gather them all if space permitted.

Naturally the hypocritical politeness intended to mask villainy will be found most frequently in Macbeth and his able Lady. Both are adepts in the art of flattery, and Lady Macbeth to a surprising degree in the art of concealment. At the beginning of the play Macbeth is the polished gentleman, at the banquet scene he struggles in vain to retain his accustomed suave manner, and in the last act his veneer of politeness disappears and he reveals his inner coarseness as he rails at his innocent servant:

“The devil damn the black, thou cream-fac’d loon:
Where got’st thou that goose look? thou lily-livered
boy?”

True courtesy comes only from a true heart—
Macbeth’s politeness was but a mask.

But what masks were those that Shakespeare put upon their faces! Hear them speak:

Macbeth (already dreaming of the throne).
To Duncan:

“The rest is labor, which is not used for you.
I’ll be myself the harbinger and make joyful
The hearing of my wife with your approach.”

Lady Macbeth (after she has decided to murder Duncan). *To Duncan*:

“All our service
In every point twice done and then done double
Were poor and single business, to contend
Against those honors deep and broad wherewith
Your majesty loads our house.”

Macduff (asking to be shown the way to the king):

“I know this is a joyful trouble to you,
But yet 'tis one.”

Macbeth (who has just murdered the king):

“The labor we delight in physics pain.
This is the door.”

But why continue the quotations? Enough has been quoted and said to prove that Shakespeare in this play has had definitely in mind the formal courtesies between his personages, and with marvelous skill has at the same time given to each character its correct and appropriate share of assumed or genuine courtesy.

5. This question is well answered in Part XII, pages 213 and 214.

6. (a) The answer to this question will be mere speculation. There is no direct evidence for or against the theory that Lady Macbeth committed suicide. After the doctor has seen her agonized sleep-walking he says to the attending gentlewoman:

“More needs she the divine than the physician.”

This might indicate that he saw death approaching. But he says immediately afterward, “God, God forgive us all!” This doubtless means that he believes in her guilt. His next speech might be construed to mean

that he feared she would do harm to herself, for he says:

"Look after her;
Remove from her all means of annoyance,
And still keep eyes upon her."

On the other hand, this may mean merely that he fears some accident may befall her as she walks.

Nothing more is said of the Queen until Seyton in response to Macbeth's inquiry, "Wherefore was that cry?" says, "The Queen, my lord, is dead." If Macbeth is surprised or shocked he conceals it well, or is he already so deadened in his feelings that her death does not affect him? Can it be that he expected her death? Did he expect her to commit suicide or had he been cognizant of her breakdown? What does he mean by saying, "She should have died hereafter"?

(b) Two causes at least may have acted to prompt Macbeth to slay the grooms so unhesitatingly after he had been so reluctant to murder Duncan. He had taken his first plunge and recovered his breath; he knew there was no going backward. Moreover, fear was now at his side urging him to further violent deeds in order that he might protect himself. The guards might be the means of his detection. So he must have reasoned in his perturbed mind.

(c) Was the "Third Murderer" Macbeth himself? Let us see. But two murderers came in to see Macbeth and were urged to murder Banquo and Fleance. We have no other interview recorded, though Macbeth promises to see them again. No mention is made of a third murder. Yet when they meet in the park, ready for the deed, a third is with them, much to the surprise of the other two. The third man asserts that Macbeth sent him, seems thoroughly conversant with the plan and knows Banquo's habits well. In fact, it is the third murderer who identifies Banquo, who complains that the light is extinguished and calls attention to the escape of Fleance. At the banquet Macbeth calls the murderer's attention to the blood in his face, and, asking questions in an unconcerned manner, does not seem surprised at the responses he receives. Even the escape of Fleance is not startling, though it suggests very unpleasant possibilities. Would not Macbeth have been less self-contained if he then heard the news for the first time? May there not be some reason for thinking that Macbeth was the "Third Murderer"?

PART XII—LESSON XXIV

From page 223 to the end of Part XII

TEST QUESTIONS

1. Discuss the character of Beatrice.
2. Discuss Dogberry's use of words.
3. What are the characteristics that make Shakespeare the greatest author that ever lived?
4. Explain the following phrases, locating each in its proper place in the play:
 - (a) "Happy are they that hear their detrac-tions and can put them to mending."
 - (b) "Paper bullets of the brain."
 - (c) "I am gone though I am here; there is no love in gore.—Nay, I pray you, let me go."
 - (d) "I think they that touch pitch will be defiled."
 - (e) "Comparisons are odorous."
5. (a) What were the "Greek Unities"? (b) Does Shakespeare observe them? (c) Can *Macbeth*, then, be said to possess unity?

ANSWERS

1. Beatrice was a beautiful young woman of a lively disposition and possessed of a keen wit. At first she shows but one side of her character, and that by no means the most favor-

able. Stimulated by her professed dislike for Benedick, she talks with a voluble sarcasm, at times so bitter that the reader suspects her pride is touched by Benedick's indifference and that her hatred is merely rejected affection. Benedick's actions and talk are equally unsatisfactory, amusing as they may be. Each seems to act as a stimulus to the wit of the other, and brilliant repartee accompanies their every meeting.

There is no hint of seriousness in Beatrice, until she hears that Benedick is really in love with her and that her scorn is deadly pain to him. No sooner is she assured of this than she resolves to bid contempt farewell and to requite him for his devotion. Sympathy is evidently a strong trait in her character. When the troubles of Hero begin, Beatrice throws herself into headlong championship of her friend. She will not tolerate any profession of love from Benedick that does not carry with it a defense of Hero. So ardent is the nature of Beatrice that she urges Benedick to challenge Claudio, and will not rest till the former has given his consent.

When the plot against Hero is finally thwarted, and all seems ending happily for her and Claudio, Beatrice resumes a little of her bantering manner, but in the end yields gracefully, a charming, loving woman.

2. Dogberry is not only a most ignorant man, but he is also a blundering, stupid fellow who may well be written down an ass. It is his choice of words that most convincingly testifies to his ignorance. He uses or misuses them in a way so entirely original that it is highly entertaining.

Here follows a list of sixteen words which have been gathered from several speeches. In each instance he has an idea in his mind, and there is a word to express his idea, but the word he selects gives a different and not infrequently an exactly opposite meaning. The words and their correct substitutes are as follows:

auspicious	<i>for</i>	suspicious
comprehend	"	apprehend
confidence	"	conference
decerns	"	concerns
desartless	"	deserving
dissembly	"	assembly
odorous	"	odious
opinioned	"	pinioned
present	"	represent
redemption	"	perdition
senseless	"	sensible
statues	"	statutes
suspect	"	respect
tolerable	"	intolerable
vagrom	"	vagrant
vigitant	"	vigilant

In these cases he has caught imperfectly the

sounds of the word, as will be seen by comparing his blunder with the correct word. In *desartless*, *vagrom*, *vigitant*, *decerns*, *dissembly* and *opinioned* he has coined a new word, while in the other cases he uses a word he has previously heard. *Redemption* does not sound much like *perdition*, and in this instance there may be a confusion in meaning. But sound means much to honest Dogberry, and we several times find him punning, as when he advises the watch if they catch a thief to "let him show himself what he is, and steal out of your company."

Similarity of sound, however, will not account for all the ludicrous blunders which he makes. To attempt to analyze the others would take more time than is profitable; it is enough to say that he blunders in almost every conceivable way, except that in general he speaks in sentences that are correct in grammatical form.

3. Shakespeare was a master of the art of versification, but other men have had similar skill; he was a master in the use of words, but others have been powerful in the same direction; he understood the passions, the virtues and vices of mankind, but there have been other poets who looked deeply into the springs of human action; he possessed the power of drawing character, of creating living men and women to act upon his mimic stages, but so

have other poets and novelists. All these characteristics Shakespeare possessed in a marked degree, while few authors have more than one.

Shakespeare's verse is faultless in structure and in musical power; his words and phrases are apt, energetic, original; his power in analyzing character, in showing the direct relation of cause and effect, his ability to make his people live and act before us, and lastly his power to create persons so perfectly human that they are as natural to-day as they were three hundred years ago, have never been equaled. The multitude of his powers, the "manysidedness" of his genius, the universality of his work, are the things that make him greatest among writers.

4. (a) Benedick has heard it said that Beatrice loves him and that he is much to blame for his scornful treatment. In the real goodness of his heart he resolves to sacrifice his pride and compel himself to love her. It is then that he says, "Happy are they that hear their detractions and can put them to mending."

(b) Pursuing the line of thought just mentioned, Benedick realizes that he will have to submit to the sarcastic comments of his friends, but he thinks it cowardly to be frightened by quirks and remnants of wit which he calls metaphorically the "paper bullets of the brain."

(c) Benedick is anxious to please Beatrice, but cannot quite consent to kill Claudio, who has been so unkind to Hero. Beatrice says, "You kill me when you refuse," and starts to leave him. He asks her to remain, possibly places his hand upon her arm. She says, "Though you keep me here, yet is my spirit wholly gone from you. You do not love me." Then it becomes evident that Benedick is actually detaining her by force, for she says, "Nay, I pray you, let me go."

(d) Dogberry manages to get a bit of philosophy into his speech, though he makes it most absurd in its application. He thinks properly enough "they that touch pitch will be defiled," but who besides a Dogberry would ever give that as a reason why an officer should not arrest a criminal!

(e) "Comparisons are odorous," is another blunder of Dogberry's. Of course he means "odious" if he means anything, but he really stumbled on an amusing conceit when he used the word "odorous." People who attempt to quote the sentence often show their lack of appreciation by correcting the mistake.

5. (a) According to the rule of the three unities, the action of a play must take place in one day, at one place, and must consist of one closely united series of events. These principles were called the Greek unities.

(b) Shakespeare does not observe the three unities in *Macbeth*. The action of the drama extends over several months and occurs in many places.

(c) It was found that to observe unity of time and place as the Greeks understood it was a serious drawback to dramatic action. That unity of thought should be observed has been generally conceded. It will be seen that Shakespeare has adhered to one main line of thought, the tragedy of Macbeth's life, and accordingly it may be said that *Macbeth* possesses unity.

PARTS XIII AND XIV—LESSON XXV

Unity. The Cricket on the Hearth

TEST QUESTIONS

1. Write of the function of the Cricket and the Kettle in Dickens' story.
2. What are the peculiarities you see in the style of Dickens? Are they consistent throughout?
3. Who are the principal characters in the story? Is your interest always centered in them? Were you ever in doubt as to the rank of the principal characters?
4. Give the plot and mention the five principal incidents in it.
5. Tabulate the subordinate characters in order of rank, and indicate briefly what each contributes to the story.
6. Do you consider that *The Cricket on the Hearth* possesses unity in all respects? Give your reasons.

ANSWERS

1. Dickens intends to picture a home among the lower classes—a home in which love and happiness unite. To give an air of simplicity and domestic peace he introduces the Cricket, and by a happy inspiration joins with its cheer-

ful chirp the contented singing of the Kettle. The Cricket is the guardian spirit that watches over the fortunes of John and Mary, and the reader should feel that where the Cricket chirps so happily no evil can abide. Dickens does not lose sight of his Cricket as the interest in the story grows, but at intervals the reassuring sound of its contented voice tells us that all is well. The introduction of the Cricket is a manifestation of the author's art and is one of his aids to unity in the long story.

2. The style of *The Cricket on the Hearth* is vivid and imaginative, nervous, harmonious and uncommon. It is a cheerful way Dickens has of telling his story, a way that attracts and charms his reader and leaves a very happy impression. His facetiousness does not prevent a seriousness now and then which brings pathos very close to the ludicrous. If Dickens is extravagant at times, it is because of his overflowing joyousness and not because he would ridicule his characters. These traits of his style are all consistent throughout the story, and serve as one more element in its unity.

3. Without doubt the Peerybingles, John the Carrier, Mary his wife, known to him as Dot, and that wonderful child, the Baby, are the principal characters. From the time that Mrs. Peerybingle couldn't for the life of her tell who began it, until she and the rest vanished

into air and left Dickens alone with a Cricket on the Hearth and a child's broken toy upon the ground, that quaint little family occupies the reader's chief attention. The Cricket chirps, the Kettle sings, people come and go; jesting and laughter, love and sympathy, surprise, grief and almost tragedy follow one another, but always with reference to the noble carrier and his girlish wife. The selfish love of Gruff and Tackleton, the pathetic devotion of Caleb Plummer, the serene lovable ness of his blind daughter, the gay escapade of May Fielding and her sailor lover, all cast their light upon John and Mary. By this surprising power to hold the reader's attention and interest in his humble but central figures, Dickens still further unifies his Christmas story. It has been said that Dickens shows a tendency to introduce too many characters into a story. From an artistic standpoint, this may be true, but usually they give life and animation to his work; in this particular story the minor characters and the by-plots, all interesting in themselves, serve chiefly to contribute to the interest that centers in the Carrier's family.

4. John Peerybingle, a big, burly carrier, is much in love with his little wife Dot and their one baby. Coming home one night near Christmas, he brings with him, as he supposes, a deaf old gentleman who stays the night

through. The old gentleman throws off his disguise to Dot, who is very much moved by the disclosure. Caleb Plummer and his employer Tackleton call, and the latter seems suspicious of the old gentleman. The Peery-bingle family go to dine with Caleb and his blind daughter, Bertha, and there meet May Fielding, who is soon to marry Tackleton because her mother wishes it. The old gentleman appears again, Dot is very much agitated, Tackleton suspicious. At length Tackleton takes John to watch Dot and the old gentleman, now a handsome young sailor, walking arm in arm and talking confidentially. John doubts his wife, but takes her and the old gentleman home and sits the night out in his misery. He thinks of revenge and murder, but finally conquers his suspicions and recovers his confidence in Dot. In the morning he rebukes the suspicious Tackleton, and later is rewarded by finding that the old gentleman is really the long absent son of Caleb Plummer and the lover of May Fielding, who has been secretly married to him. So Dot is cleared and every one made happy, even Tackleton growing mellow over his bitter disappointment.

The five incidents that bear most strongly upon the development of the plot are: (1) the arrival of the old gentleman; (2) the old gentleman's disclosure of his identity to Dot;

(3) John's sight of Dot and the sailor; (4) John's night vigil and victory over himself; and (5) the denouement in which Dot is cleared of all suspicion.

There are many minor incidents, those relating to Caleb and his daughter being especially interesting and affecting, but they never distract attention from the direct march of events in the main plot.

5. The subordinate characters and their functions in the story may be tabulated in order of importance as follows:

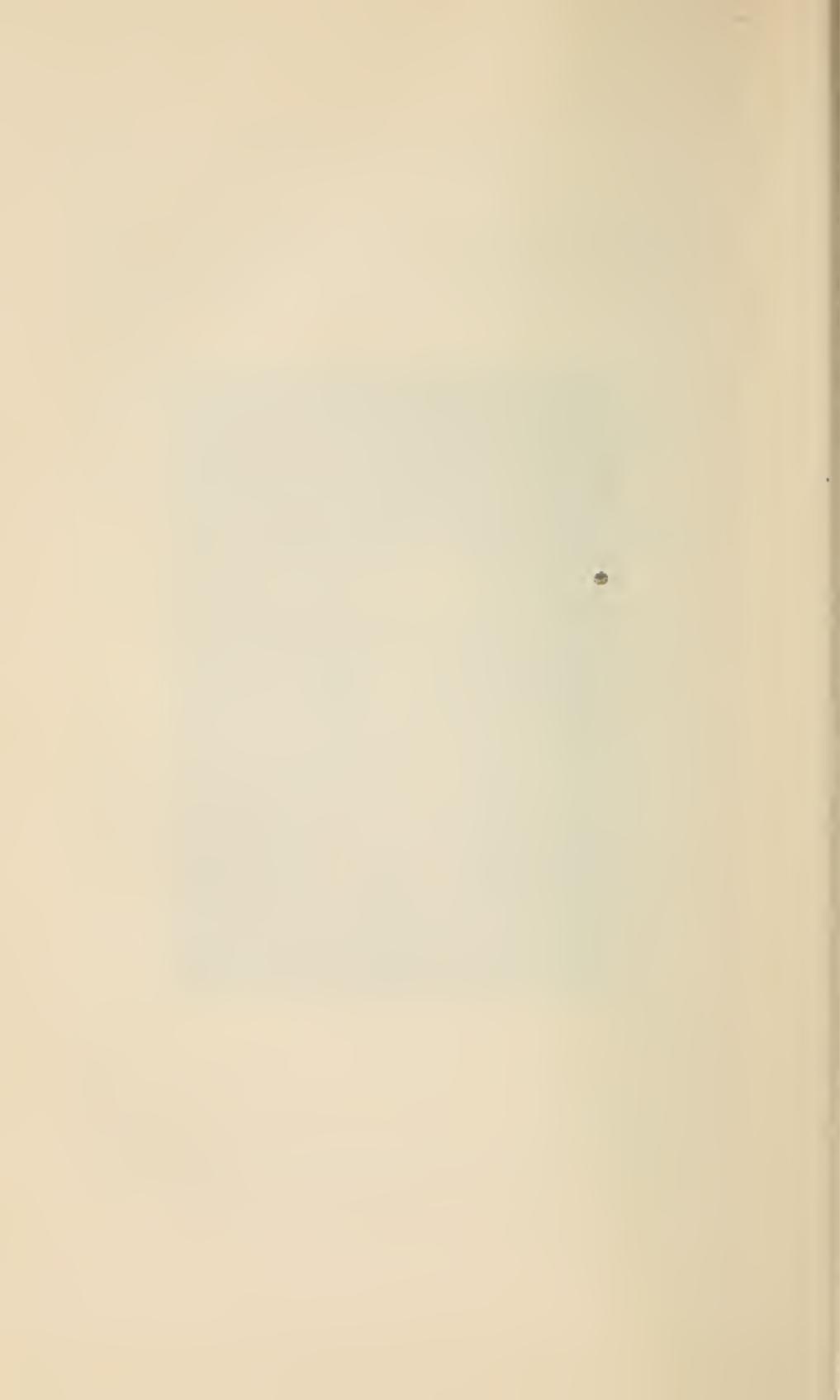
(a) The Plummer family; Caleb, Bertha, his blind daughter, and his long-absent son. Caleb and his daughter contribute a most charming picture of love and devotion. The father's pathetic deception as to their home, his clothes and the character of Tackleton are as touching as art can make them. Bertha's love and her sad awakening arouse deep sympathy and add to the sincerity and helpfulness of the story. As has been said, the son is necessary to the development of the plot.

(b) Tackleton represents the dark side of the picture, and is essential to the plot in furnishing the need for concealment to the sailor.

(c) Tilly Slowboy adds to the amusement which the story gives, and is instrumental in telling the reader why Dot is so much agitated after John leaves the room on the first evening.



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(d) May Fielding and her mother are essential to the plot. One furnishes a reason for the sailor's return, and the other a reason for his secrecy.

(e) The Kettle and the Cricket have been discussed in a preceding answer.

(f) Boxer is an important functionary in the Peerybingle family, and adds much to the realism of the story.

(g) Old Dot and Mrs. Dot and the man who brings the cake are introduced to help in the general gaiety and good will with which the story closes.

6. Certainly *The Cricket on the Hearth* may be considered a perfect unit. It could be shortened but it would not be thereby improved. It is not a simple unit; no long story is. It is quite complex but therein lies much of its charm. The reasons for this answer have been sufficiently indicated in the preceding ones.

PARTS XIII AND XIV—LESSON XXVI

Unity

TEST QUESTIONS

1. Discuss unity of thought as it is shown in *To a Mountain Daisy*.
2. Find in the earlier Parts of the course a selection that lacks unity, or seems to possess it only in a modified degree. Discuss the selection.
3. Why is unity the important characteristic of all composition?
4. Do you not think that the scene with the porter, and the long conversation between Malcolm and Macduff in Act IV of *Macbeth*, affect the unity of that masterpiece? If so, why did Shakespeare include them?
5. Find in the course and discuss briefly a short poem of marked unity.

ANSWERS

1. The thought in each stanza of *To a Mountain Daisy* may be briefly expressed as follows:
 - (1) The mountain daisy is crushed by the plough.
 - (2) It is not the lark that is bending the daisy.

(3) The daisy was cheerful in the cold of the early spring.

(4) Cultivated flowers require protection, but the daisy blooms alone and unseen.

(5) The humble daisy is cut down by the plough.

(6) An artless maid may be betrayed and left soiled in the dust.

(7) The simple poet, imprudent and ignorant of the world, may be wrecked.

(8) A worthy man may suffer and be driven to ruin.

(9) Even Burns himself may be ruined by the ploughshare of fate.

Of the nine stanzas, five are devoted to the fate of the daisy, one to a maiden, one to a poet, one to a worthy man, and one to Burns himself. In every case simplicity and innocence are struggling without avail against roughness and brutality. One idea runs through the entire poem—the hard fate this cruel world has in store for the innocent and unsophisticated. It is a delicate appeal for sympathy and kindness toward the weak and gentle, and as such possesses close unity of sentiment. A very sensitive critic might feel that for the poet to drag his own woes into the last stanza is a breach of good taste and hence mars the unity of the production.

2. This question is one each student must

answer for himself. Among real masterpieces it is difficult if not impossible to find anything that is really lacking in unity, though often-times in long productions it may seem to be lost for a time. As conspicuous an example of this as any in the course is Emerson's essay on *Self Reliance*, though there the great philosopher adheres more closely to his subject than he does in many other essays. The longer the work, however, the more liberal must be our construction of the term unity, so that what would appear as defects in a short poem often appear as legitimate parts of the greater unit. In the first reading of a selection, before one has seen its different parts together, he is apt not to distinguish their relations and sees no unity where it really exists.

3. Unity is the fundamental characteristic of all good writing. Unless the sentence is unified, its meaning is obscure; if also the paragraph lacks unity, its significance is apt to be wholly lost; and where the entire poem or prose creation is not a unit, it has no place as a masterpiece in literature. Oneness is characteristic of all great things in nature. Without perfect entity in literary works there is little excuse for existence and little prospect for influence upon readers who are seriously affected only by what approaches perfection.

4. It seems to be generally conceded that the

long conversation between Malcolm and Macduff is a defect in *Macbeth*. Though it seems natural enough in some respects, and really serves to bring into harmony the forces opposed to Macbeth, yet there is too much of it and it contains many uninteresting details. Shakespeare makes it rather pleasing and manages to insert some things complimentary to the house ruling England when the play was first put upon the stage, but does not thereby unify his play.

Except on the ground that it relieves the tension upon the audience and by contrast heightens the power of the parts preceding and following it, the scene with the porter can scarcely be justified. It distracts the attention of the hearer and lessens upon him the immediate effect of the murder. To such an extent, at least, it is a breach of unity.

5. It is quite unnecessary to print here an answer to this question. Each student may select a poem and discuss it for his own satisfaction.

PART XIV—LESSON XXVII

Descriptive Power. To page 235

TEST QUESTIONS

1. What qualities should an author possess in order that he may have great descriptive power?
2. Discuss Browning's portrait of a young girl (page 196) with the intention of showing its descriptive power.
3. Elaborate in prose the picture Burns draws in stanza XI of *The Cotter's Saturday Night*.
4. Select two passages from the previous numbers of the course, one an example of minute description and the other of suggestive description. Contrast the selections.
5. (a) To what extent is the imagination of the reader an aid in interpreting a description?
(b) How can a reader increase his power to appreciate description?
6. Find in *The Deserted Village* three sentences of great descriptive power.

ANSWERS

1. In order that an author may have great descriptive power several things are necessary. First, he should be a close and accurate

observer so that he may store his mind with the material which he must use. Second, he should have ability to discriminate between minor items and essential facts. Third, he should have a retentive and ready memory, in order that he may recall images of the things he has seen. Fourth, he should be able to see relations readily and so have many means of illustration. Fifth, he should be the possessor of a vivid and fertile imagination, in order that he may put himself in the reader's place. Sixth, he should be able to use words skilfully, and so present vivid and suggestive pictures. Seventh, the author should see things for himself and give them the coloring of his individuality.

2. Browning combines in his description the realistic with the ideal. He definitely mentions a little head, lips matchlessly moulded, a pure profile, a lithe neck and perfect chin. Then he would have the head painted on a pale gold background, the face turned slightly upward, the lips a little apart. To make the portrait vivid in its coloring he uses suggestive figures. The painting should be in early Tuscan style, the lips should not be open in laughter but gently parting as though to receive the kiss of her loved hyacinth stooping from above. The neck is so small that three fingers might surround it, and the chin is dimpled,

fruit-shaped. You should see the face by the pale sky lighted by the angel faces Corregio loved to paint in rifts of clouds, faces all peering out waiting for some wonder that they fear to lose should they but wink.

3. Stanza XI, *The Cotter's Saturday Night*.

The cheerful, frugal supper is finished; the table has been cleared; the dishes washed and put away; and now in a wide circle around the fireside nook the family gather with serious faces. From its sacred resting-place in the best room of the house, the father brings out the old family bible, leather-covered, worn and thumb-marked by two generations of use. Bible and man are not unlike, for the sire himself is growing old, the gray hair on his temples is thin and neglected and in the flickering firelight his form seems bent and trembling. Laying his cap reverently aside, the old man turns the leaves with patriarchal grace, pausing now and then to read a line in his effort to select a passage suitable to the hour and the family with its guest. With judicious care he makes his choice, and then with solemn air and in deep and reverential tones he calls upon his family to worship God.

The stately father, the weary, loving mother, the guest, the daughter and the children, sitting there with the firelight playing its ceaseless variations on their features, are cut out

and away from the darkening corners of the plain, rough, low-ceilinged room. The person has little imagination who cannot close his eyes and see the minor details of the picture, wisely omitted by the poet.

4. Examples of both types of descriptive power are numerous in the several Parts of the course, and there will therefore be great variety in the answers to this question. Prose naturally lends itself to detail. Here is a picture of a family about a fireside, from *The Ambitious Guest*; notice how much fuller is the detail than in Burns's picture:

"One September night a family had gathered round their hearth, and piled it high with the driftwood of mountain streams, the dry cones of the pine, and the splintered ruins of great trees that had come crashing down the precipice. Up the chimney roared the fire and brightened the room with its broad blaze." Burns said, "They, round the ingle, form a circle wide," leaving the reader to infer the hot fire from the wide circle;—or, was the circle wide because the family was large?

As a fine example of somewhat detailed description in poetry the following lines from *Enoch Arden* are selected:

"The mountains wooded to the peak, the lawns
And winding glades high up like the ways to Heaven,
The slender coco's drooping crown of plumes,

The lightning flash of insect and of bird,
The lustre of the long convolvuluses
That coiled around the stately stems and ran
Ev'n to the limit of the land, the glows
And glories of the broad belt of the world,
All these he saw."

Suggestive description in prose from *Wee Willie Winkie*:

"It was a crime unspeakable. The low sun threw his shadow, very large and very black, on the trim garden-paths, as he went down to the stables and ordered his pony. It seemed to him, in the hush of the dawn, that all the big world had been bidden to stand still and look at Wee Willie Winkie guilty of mutiny.' Picture the child's appearance to yourself.

5. (a) A good imagination is an essential part of the reader's equipment. Without it the pictorial power of the author avails little. Moreover, the reader must know many of the same things the author knows if he would interpret the author's language. Without this knowledge and without a fertile imagination a reader has no right to question an author's descriptive power. For instance, without a knowledge of Tuscan painting against a background of old gold, and Corregio's angels looking down in serried masses through rifts in cloud, and without the power to visualize knowledge and apply it, no person has a right

to say that Browning's power of description is limited.

(b) By studying nature, by general observation and reading, by trying to bring into actual vision in the mind's eye the scenes described or previously seen with the organ of sight, a reader can vastly increase his skill in the interpretation of literature and in recognizing the beautiful in description. By allowing the emotions full play, by cultivating a sensitive feeling and a sympathetic spirit, one can quicken the imagination most readily, for it is based upon feeling rather than upon reason. It is by use of the imagination that the reader appreciates description.

6. Three sentences of great descriptive power taken from *The Deserted Village*:

(a)

"No more thy glassy brook reflects the day,
But choked with sedges, works its weedy way;
Along thy glades, a solitary guest,
The hollow-sounding bittern guards its nest;
Amidst thy desert walks the lapwing flies,
And tires their echoes with unvaried cries."

(b)

"The broken soldier, kindly bade to stay,
Sat by his fire, and talked the night away,
Wept o'er his wounds, or, tales of sorrow done,
Shouldered his crutch and showed how fields were
won."

(c)

"Near yonder thorn that lifts its head on high,
Where once the sign-post caught the passing eye,
Low lies that house where nut brown draughts inspired,
Where gray-beard mirth and smiling toil retired,
Where village statesmen talked with looks profound
And news much older than their ale went round."

PART XIV—LESSON XXVIII

To the end of Part XIV

TEST QUESTIONS

1. (a) The poetry of Keats is delicate and refined, beautiful, and highly finished. What can you find in his life that would lead you to expect such characteristics?

(b) Dickens had great sympathy for the lower classes and especially for suffering children. What causes can you see for this trait?

2. To what extent do you think descriptive power is shown in *Dickens in Camp?* Justify your answer.

3. Washington Irving said, "There are few writers for whom the reader feels such personal kindness as Oliver Goldsmith." Does the statement seem true to you? What are the reasons for your opinion?

4. (a) What literary merits can you find in *The Widow and Her Son?* (b) Do you give the sketch a high rank?

5. Name and comment on an author who, judged by the selections we have studied, should be considered as lacking in descriptive power.

ANSWERS

1. (a) Keats was a man of delicate sensibilities and refined tastes. Burdened with ill health, he lived a life of sadness and bitter disappointment, dying in Rome before he was twenty-six years of age. Combined with his melancholy temperament was a fervid love for the beautiful. Such a man, living the life he lived, could not well produce other than the delicate verse that is his.

(b) Charles Dickens knew as a child by bitter experience what it was to earn his daily bread in the crowded city. Suffering for lack of food, searching for work and doing whatever came his way, the labors and the sufferings of the poor became to him a reality he never forgot. So when he came to be famous as a novelist, he worked into his books many of the characters he had seen in childhood, and advocated through the medium of his fiction the improvement of the condition of the laboring classes. His own childish experiences enabled him to understand and sympathize with children for whose comfort he always plead and from whom he chose many of his leading characters.

2. It seems that in *Dickens in Camp* Bret Harte has described his little incident with remarkable power. Let us see what are the elements of his picture:

A background of dim sierras with minarets of snow; nearer, pines, and far below a river, while in the heavens above the moon is slowly drifting; in the foreground, a roaring campfire throws its coloring over a group of weary, rough-clad miners. Now what is the action? A miner takes from his heavy pack a volume and reads aloud the story of "Little Nell." The clustering pines and the cedars fall into silence; the fir trees gather closer and listen in every spray while the men wander and lose their way with Little Nell on English meadows; and, beautiful simile for the effect upon the haggard miners,

"Their cares dropped from them like the needles shaken
From out the gusty pine."

Have you seen many examples of more vivid descriptive power?

3. Goldsmith was odd and whimsical to the point of absurdity, and in personal appearance he was an object to excite mirth if not ridicule. Yet he was generous and charitable, and so sympathetic that he always had a host of followers in a worse condition than himself. Though he could not talk entertainingly, he could write most charmingly, and wove into his work so many of the incidents of his own career and borrowed so many characters from among his friends, that he is wholly inseparable

from what he has done. His very weaknesses help to arouse that good-natured sympathy that makes him seem so altogether pleasing a figure in English literature. Thackeray's characterization quoted on page 270 is an excellent one.

4. *The Widow and Her Son* is a plain narrative that has no great amount of force except what it derives from the pathos of the incident. Irving was a man of sympathetic nature and the sad sight of the poor widowed mother and her dead son affected him strongly. Still he gives his account in the simplest, most commonplace manner possible. There is no effort to wring the soul of the reader, though Irving selects the most pathetic of minor incidents with unerring skill. The greatest evidence of his art is in the choice of words by which he gives to the whole selection the subdued and mournful tone it naturally has. There are no brilliant pictures, no telling lines, no startling effects; no effort is made to create vital characters. It is a monotone of sadness.

5. Our selections from Sir Francis Bacon seem almost wholly lacking in descriptive power. From this we are not at liberty to infer that he did not possess that power, even though he did not here exert it. There is nothing in the few brief, philosophical essays to call for any great amount of description.

The author is so taken up in presenting his thoughts clearly and forcibly that he cares little for such embellishment as descriptive illustrations would give. Descriptive power is far more apt to be shown in narratives than in essays, in epic rather than in lyric poetry.

PART XV—LESSON XXIX

To page 93

TEST QUESTIONS

1. Classify as felicitous, dexterous or powerful the following phrases:

(a) "Have you somewhat to do to-morrow?
Do it to-day!"

(b) "At a great pennyworth, pause awhile."

(c) "Ere the bat hath flown
His cloistered flight."

(d) "Liberty and Union, now and forever,
one and inseparable."

(e) "Every true man is a cause, a country
and an age."

(f) "The seductiveness of what is called a
fine set of teeth."

(g) "Just where the prone edge of the wood began
To feather toward the hollow."

(h) "Some books are to be tasted, others to
be swallowed, and some few to be chewed and
digested."

Give author and selection from which each
of the above quotations is taken.

2. Discuss the musical power of *The Twenty-third Psalm*.

3. Has *The Vale of Avoca* any musical power?

Has it unity? Does it give evidence of phrasal power? Does it show any power in character drawing?

4. Contrast Bacon and Poe in musical and in phrasal power.

5. (a) Describe the character of Tilly Slowboy. (b) Does her introduction into the story add anything to it? (c) Does Dickens show any power in drawing the character of Tilly Slowboy?

6. What other literary powers contribute to the power of drawing character? Give an illustration in support of your answer.

ANSWERS

I. The following phrases are felicitous:

(c) "Ere the bat hath flown
His cloistered flight."

This is taken from *Macbeth*.

(d) "Liberty and Union, now and forever, one and inseparable," are the closing words of Webster's *Reply to Hayne*.

(f) "The seductiveness of what is called a fine set of teeth" is from Lamb's *The Praise of Chimney Sweepers*.

(g) "Just where the prone edge of the wood began
To feather toward the hollow."

is a descriptive phrase of great felicity, from *Enoch Arden*.

The following phrases may be classed as dexterous:

From Franklin's *Poor Richard's Almanac*, (a) "Have you somewhat to do to-morrow? Do it to-day!" (b) "At a great pennyworth, pause awhile."

From Bacon's essay, *On Studies*, (h) "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."

(e) "Every true man is a cause, a country and an age" is from Emerson's *Self Reliance* and is the only one that may be considered powerful. Any classification is arbitrary, and the personality of the reader in considerable measure determines it. Some might consider the quotation from Webster a powerful phrase.

2. Few of the psalms are more rhythmical than the Twenty-third. The first verse can be scanned with perfect regularity:

"The Lōrd/īs my shēp/herd; I shāll/nōt wānt."

Thereafter, no meter appears, but there is a broad rhythmical swing to the lines that is very apparent when they are read aloud:

"He māketh me/to lie dōwn/in green pastures; he lēadeth me/beside the still wāters."

In the sentence just quoted the rhythmical pauses and accents have been indicated; to

them is added the perfect balance of the two clauses of the sentence, in making up the rhythmical whole. An analysis of the rest of the psalm shows similar felicities in rhythm.

The translation has given us sonorous and beautiful words—"shepherd" "leadeth . . . still waters," "anointest . . . oil . . . runneth . . . over," "dwell . . . house . . . Lord . . . for ever." Not only are the words in themselves musical, but they follow harmoniously and unite to make pleasing combinations. This musical value comes largely, it will be seen, from the use of long and open vowels.

The musical power of the prose is increased by the harmony between the idea and its expression. The imagery helps the music as in turn the sentiment is aided by the rhythm. To lie down in green pastures, to walk beside still waters or through the valley of the shadow of death, are ideas that gain power by musical expression and that lend aid to the solemn rhythm of the lines.

But, as has been said in the text, music must be felt and heard, cannot easily be explained.

3. *The Vale of Avoca* is a very musical little poem. The meter, a varied anapestic, is well adapted to be the basis of the overlying rhythm and the sounding words. *The Vale of Avoca* itself is a very musical phrase, and

reflected from looks that we love is an example of fine, liquid alliteration.

Unity is a marked characteristic of this brief lyric. There are no distracting ideas and the whole structure is harmonious.

There are several felicitous phrases in this poem: "Soft magic of streamlet or hill," "thy bosom of shade," and "hearts, like thy waters, be mingled in peace."

There is no attempt to draw character. Friends are mentioned but not characterized. The poem has merits, but they are of a musical and sentimental character rather than otherwise. It is not a great poem.

4. To contrast Poe and Bacon in phrasal power is to contrast a man who was dexterous with a man who was felicitous. Poe sought to please by the vividness of his style, Bacon to convince by the force and clearness of his. Poe was a master of versification, and his prose is flowing and musical. Bacon's prose is rhythmical, but is too regular and evenly balanced to be altogether pleasing.

5. (a) Tilly Slowboy is one of the many minor characters with which Dickens crowds the pages of the story. Distinctly drawn, altogether herself, the blundering girl, slow in her wits and ridiculous in her appearance, stumbles into the story and out again much as she officiated at the jollification, a "stumbling-

block in the passage at five-and-thirty minutes past two; a man-trap in the kitchen at half-past two precisely; and a pitfall in the garret at five-and-twenty minutes to three.' A more consistently stupid girl is hard to find, but she was kind hearted, devoted to Dot and the Carrier and doubtless a kind nurse to the Baby whenever she was not in her agitation using him as a battering-ram.

(b) Tilly Slowboy's eccentricities add materially to the amusement the story affords, and serve to accentuate the other characters. Moreover, she is artfully used to show to the reader through her silly "baby talk" that the old gentleman is not what he seems to be.

(c) The space Dickens devotes to Tilly Slowboy is not large. But he has made her very real. She is sketched only in broad lines but they are the strong lines of an artist. To make so vivid a characterization in so few words shows a power that Dickens possesses to a marked degree, a power that may not always be just in its delineation, but one that can never be disregarded or underestimated.

6. The power of drawing character is a general one demanding assistance from all the others, but at the same time retaining an individuality of its own. Musical power helps to attract and impress; emotional power holds the reader's interest and attention, in spite of him-

self; phrasal power adds vividness and picturesqueness to the descriptive and conversational passages by which character is delineated; but back of all is the indefinable power that seizes and fixes the peculiarities that give life and reality to the beings the author creates.

In *Lady Macbeth*, Shakespeare draws upon every literary power he possesses. The reader has only to follow through the play the lines she speaks and those that are spoken about her to find proofs for the assertion. Unity of thought and action, consistency even to the final nervous decay that ends in somnambulism and death cannot be denied. Can greater phrasal power be found than is shown in such lines as the following?

“Pall me in the dunkest smoke of hell.”

“Milk of human kindness.”

“Screw your courage to the sticking-place.”

“ ‘Tis

Almost at odds with morning.”

“All the perfumes of Arabia will not sweeten this little hand.”

Can you find a more musical passage in blank verse than the following?

“All our service

In every point twice done and then done double
Were poor and single business, to contend
Against those honors deep and broad wherewith
Your majesty loads our house.”

It is very evident that Shakespeare regarded the drawing of his characters as his greatest work and brought into that service to its fullest extent every literary power that he possessed.

PART XV—LESSON XXX

From page 93 to the end of Part XV

TEST QUESTIONS

1. (a) What are the literary powers that you find most conspicuous in *Westminster Abbey*?
(b) What is the chief power in *The Petrified Fern*?
2. Compare Franklin, Shelley and Milton in respect to their literary powers.
3. Compare Lamb, Tennyson and Bacon as to the extent and manner in which each shows his character and personality in his writings.
4. Discuss *Over the River* in relation to each of the literary powers.
5. (a) What is the key-note, the real thought, in *Indirection*? (b) Has it musical power?
(c) Has it emotional power? (d) Is it clear?

ANSWERS

1. (a) In *Westminster Abbey* Irving has given us one of the really noted examples of description. He has accomplished this by his skill in the use of words and phrases which interpret to us the intensity of his own feelings. That he was keenly sensitive to the grandeur, the solemnity, the sadness of the great abbey and was deeply impressed with its suggestion of the

vanity of human power is patent to every reader, and because of his emotional power in his composition he is enabled to influence our feelings.

(b) Though *The Petrified Fern* is a simple little poem, with no great musical power, with no special power in its phrases and with some almost childish sentences, still it is a great favorite with many people. Its popularity depends upon the evident emotional sincerity of its author and the pleasing sentiment of the last two lines. It may mean a great deal to the devout whose reverential faith sees in every natural thing an evidence of God's goodness and care, while for the more critical and questioning mind the poem has little message.

2. Franklin was a master of dexterous phrases, showed almost no emotional power, but still was able to retain one's interest in his work because of its clearness, sincerity of spirit and intellectual brilliancy.

Shelley's love for the beautiful and his opposition to creed were the emotional levers of his nature. With a nice discrimination in the use of words he was able to write verses of great musical and phrasal power and to weld them together into perfect units of form. If he lacked in anything it was in the warmth and genuine heart-interests that should be characteristics of the poet.

It is difficult to say that Milton is weak in any respect. In the course of his varied career he attempted nearly every form of literary activity and excelled in all. Of the three writers mentioned in this question he was undoubtedly the greatest, and his greatness comes because of his mastery of all the literary powers.

3. Bacon gives his philosophy in a cool, matter-of-fact way as something entirely outside of himself. He seems to have about as much of his own personality in it as a cabinet-maker has in the oak sideboard he is making. The reader is inclined to believe that Bacon was making a philosophy to control the lives of others, not one to follow himself. This coldness leaves everyone in doubt as to the character of the author; he might be almost any manner of man.

No one, on the other hand, can read Charles Lamb without realizing the presence of a genuine sympathy, a man full of pleasing fancies and looking always toward the light. His quickness to see and appreciate the chimney-sweep is an evidence of the breadth of his sympathies, and his evident enjoyment of the story of roast pig is testimony to his genial, fun-loving nature. That he writes from the heart is as evident as that Bacon writes from the head.

Tennyson is unlike either, though he resem-

bles both. He has the intellectual finish and philosophical acuteness of Bacon, but he combines with them an evident sincerity which makes a person realize that it is Tennyson's own philosophy as well as one that he recommends. It is as though he took the reader with him into the secret recesses of his mind and showed every process by which a conclusion was reached. There is little of the ligh-someness that characterizes Lamb, but there is the same evident sincerity and sympathetic interest in the affairs of the world. Lamb is open, spontaneous, lovable; Tennyson, gentle, reserved, thoughtful and honest; Bacon is keen, severe and logical.

Such conclusions we are at liberty to draw from the selections we have studied, and our examination of the lives of the men shows that we are not far astray.

4. *Over the River.*

Unity. The poem cannot be criticised as lacking unity. It is consistent throughout, clinging persistently enough to its one mournful idea.

Descriptive Power. There are several pictures suggested by the stanzas, but none of them seems especially vivid. Whatever of clearness they possess comes from the fact that they suggest pictures that have previously been stamped upon the reader's consciousness.

Phrasal Power. It is doubtful whether there is a single really happy or thoroughly original phrase in the poem. "Snowy robes," "ringlets of sunny gold," "heaven's own blue," "phantom bark" and "silver sands" are commonplace and ineffective, having been used many times before in substantially the same connection. "Life's stormy sea," "gates of day" and "snowy sails" are no better, while "gentle gale," "flapping sail" and "joyfully sweet" are of doubtful propriety. Consequently we must admit that this poem shows no phrasal power.

Musical Power. Here is a poem in reasonably good anapestic measure, that by the frequent and somewhat regular introduction of iambic and trochaic feet possesses a swinging rhythm that is quite pleasing. Set to music it has a slow and solemn movement quite well adapted to its purpose. In general the words are musical enough in themselves and harmoniously arranged. So, in spite of an occasional jarring note as in "flapping sail" and "barks no more," we must allow a reasonable amount of music to the stanzas.

Character Drawing is not attempted; "the brother" and "darling Minnie" are mentioned, but they appear like the wraiths they are, "cross the stream and are gone for aye."

Emotional Power. The author has, we as-

sume, really lost a little brother and a child playmate. She is sincere in her grief and so in presenting it here she arouses sympathy. Death has come very near to all of us, the thought of an immortality and a future meeting with the "loved who have gone before" is very dear. It is, then, the great community of grief that makes us forget to be critical and, scarcely conscious of the medium through which comes the suggestion, lose ourselves in contemplation of personal losses and personal reunions. So there are many to whom *Over the River* will always appear to be a beautiful poem and there are others to whom at times it will bring a message of comfort and renewed faith. For such, the poem has its right to existence and respect. Criticism should never destroy till it can offer a substitute. *Over the River* may mean more to some persons than *In Memoriam* possibly can.

5. (a) Perhaps the real message of *Indirection* is that we must not accept life as it appears upon the surface; that nothing is just what it seems to be; that there is always an underlying meaning and purpose stronger and more beautiful than what we see; that we must interpret life obliquely, by indirection. Back of things as they seem lie things as they are—the divine essence of reality.

(b) *Indirection* is very musical, though a trifle

monotonous in the perfect balance of its lines. The beauty and originality of its phrases overcome the monotony of structure and leave the reader free to enjoy such musical combinations as "indefinite issues of feeling," "mighty seer had foretold him," and "Back of the sound broods the silence."

(c) The poem has a deep emotional power for those who appreciate its subtle suggestions and delicate beauty. It might not appeal strongly to the busy man of the world, but it will give keen esthetic pleasure to the meditative and sensitive, and to those who are accustomed to look back of the gift for the giver.

(d) Some lines are a little obscure, others almost mystical, and it is doubtful whether we can know exactly what the poet means by his last two lines. Once again, however, we must remember that it is rarely given us to interpret fully the meaning of any poet; the best we can do is to attune ourselves as far as possible with him and then be content with what we understand and feel.

PART XVI—LESSON XXXI

To page 222

TEST QUESTIONS

1. Several races united to form the English; in what way and to what extent can the influence of each be traced in our present literature?
2. Make a careful paraphrase of the stanza quoted from the *Legend of Good Women* (pages 180-181), modernizing the spelling and trying to preserve the exact meaning. Have you improved the passage?
3. What is euphuism? How did it receive its name? What influence, if any, did it have on literature?
4. (a) Sir Walter Raleigh is said to have been typical of his age. Show how that is true.
(b) Why is Chaucer called the Father of English Poetry although he was not the first English poet?
(c) Who is the Father of English Prose? Why does he deserve the title?
5. Tabulate the authors we have considered, giving the date at which each lived and a few characteristic facts concerning each.

ANSWERS

1 The Celts were enthusiastic, emotional people whose sensibilities were keenly alive to all that surrounded them. They were independent and extremely tenacious of their individuality. It is to the persistence of these traits that English literature owes much of its beauty and delicacy, its genuineness of feeling and clean sentiment. The Anglo-Saxon element, strong and courageous, ready for battle or for work, but inclined to stern and sombre views of life and its responsibilities, tempered the Celtic vivacity and gave to literature that integrity and soundness of purpose which is its most praiseworthy characteristic. To Norman culture and refinement are due to a certain extent the polish and excellence of form that English poetry possesses. It is not possible to refer every peculiarity of our literature to its certain source, for the English race has originality that cannot be attributed to any one of its predecessors. Individual writers might be said roughly to typify the racial characteristics. Thus, Bacon, Emerson and Franklin may be said to be Anglo-Saxon; Lamb, Shelley, Wordsworth and Holmes may be considered as Celtic; while Pope, Dryden and Poe may be called Normans.

2. The quotation from the *Legend of Good Women* may be paraphrased as follows:

Now, then, I am even of this temperament, that of all the flowers in the meadow I love most those red and white ones that people in our town call daisies. For them I have so great an affection that, as I said at first, when May comes, no day dawns upon me in my bed; it finds me up and walking in the meadows to see this flower spread its face against the sun when it rises early in the morning. This blissful sight softens all my sorrow, so glad am I when I can find it, to do it all reverence as the flower of all the flowers, ever fair and fresh of hue, full of every admirable quality. And ever I love the daisy, ever new to me, and ever shall I love it till my heart dies. This is the truth though I swear it not.

Much of the quaint and simple beauty is lost in the paraphrase but the sentiment remains to show the source of Chaucer's inspiration.

3. Euphuism is a name applied to the stilted and formal speech and writing in vogue among many people in the latter part of the sixteenth century. It received its name from Euphues, the principal character in a book written by John Lylly. The elaborate phraseology, the roundabout way of reaching the end, and the labored wit seem unattractive to us, although at that time such characteristics were highly appreciated. Traces of it are found in many writers of the period, but its chief influence

upon literature was in showing people that form is an important matter, and by so doing it doubtless stimulated thought that led to more simple and graceful expression in later years.

4. (a) The story of Sir Walter Raleigh's life reads like a romance. Every page is crowded with surprising deeds and exciting adventures. There was little he did not attempt, and in everything his skill and energy were superb, whether he sought to please Her Majesty the Queen, to found a colony or to write a sonnet. He was by birth a pioneer, and led the way into many a strange new field. Such vigor and versatility, such superabundance of life, such reckless daring and excess of knightly courtesy are rarely to be found.

By a little stretch of the imagination almost all that has been said could be applied to this wonderful Elizabethan Age. It was a period of astonishing adventures and wonderful discoveries, and the activity of imagination enforced by these conditions found vent in every line of human industry. It was a pioneer age. Such vigor, such brilliancy of thought and intensity of feeling could find expression only in a literature of extraordinary power. Sir Walter Raleigh may well be called the typical Elizabethan.

(b) Chaucer deserves his title of Father of

English Poetry because he wrote in the English idiom and wrote so well that he fixed the spirit and form of poetry for many a year, and has never ceased to be the source of inspiration to his successors.

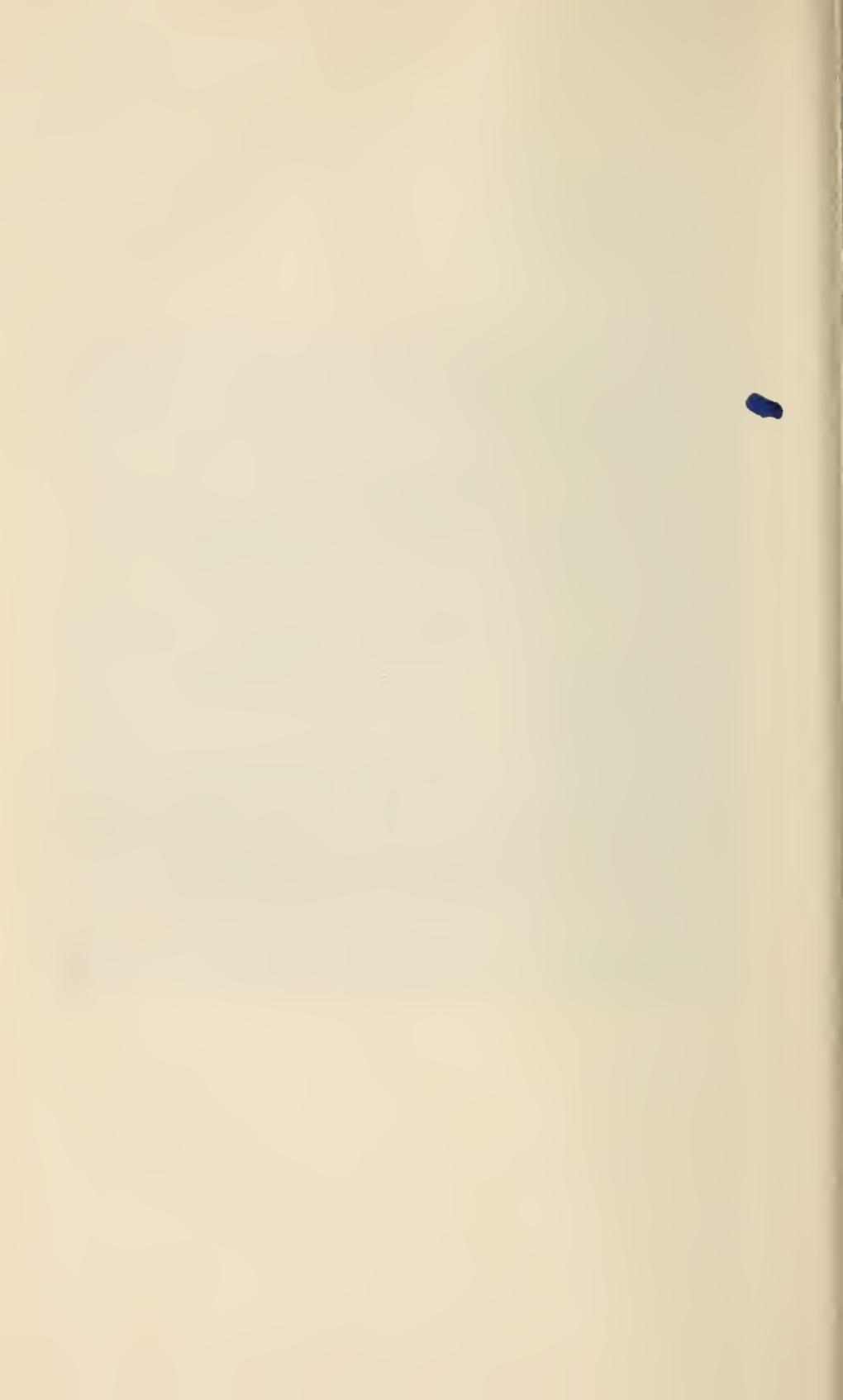
(c) For a similar reason the title of Father of English Prose is given to King Alfred, not because he was the first prose writer, but because he was the first who really gave to the English people a prose they could read. Latin was the language of learning, and only the scholarly had been able to read. Whoever could bring the Bible and good literature to the people deserved honor.

NAME.	DATE.	CHARACTERISTIC FACTS.
Caedmon.....	About 670	First English writer whose name we know. Paraphrase of the Scriptures.
The Venerable Bede.....	673-735	Wrote in Latin, except a translation of the <i>Gospel of St. John</i> , now lost.
King Alfred.....	871-901	Father of English Prose. Translation of the greatest Latin works extant. Pure Anglo-Saxon prose.
St. John Mandeville.....	1300-1372	Book of Travels, 1356. The first English prose work after the Conquest.
William Langland.....	1322-1399+	The first English poem of any length is the satirical <i>Vision of Piers Ploughman</i> , 1362.
John Wyclif.....	1324-1384	The "Morning-star of the Reformation." First translation of the entire Bible by one person; called by Marsh, the "golden book of old English philology."
Geoffrey Chaucer.....	1340- (?) 1400	The Father of English Poetry. One of the world's greatest story-tellers, and one of its greatest versifiers. <i>Canterbury Tales</i> . <i>Legend of Good Women</i> .

NAME.	DATE.	CHARACTERISTIC FACTS.
William Caxton	1422-1491	First English printer. First book, <i>The Game of Chess</i> , 1474. Printed Chaucer's works and awakened taste for reading.
Sir Thomas Malory..... (?)		Produced <i>Morte d'Arthur</i> , a fine prose romance that has been the source of much poetic inspiration, 1470.
William Tyndale.....	1484(?)-1536	Translated New Testament, 1535, and part of the Old. Fixed the style of the Bible. Present translation is still largely his.
John Lyly.....	1553-1606	<i>Euphues. The Anatomy of Wit</i> , 1579.
Sir Phillip Sidney.....	1554-1586	<i>Arcadia</i> , prose romance, about 1580. Sonneteer. Brilliant poet and courtier.
Sir Francis Bacon.....	1561-1626	Essayist and philosopher. Next to Chaucer the greatest man mentioned in this classification.
Sir Walter Raleigh	1552-1618	Courtier, politician, poet and prose writer.



HOME OF BROWNING, VENICE



PART XVI—LESSON XXXII

From page 222 to the end of Part XVI

TEST QUESTIONS

1. (a) Why should Spenser be called the "poet's poet"?
- (b) What are the chief points of interest concerning the *Faerie Queene*?
2. Compare in rank and characteristics the greatest four poets we have studied in this history.
3. (a) What time elapsed between Chaucer and Spenser, between Spenser and Shakespeare, between Shakespeare and Milton?
- (b) Was any one of these men especially influenced by any other?
- (c) Of which do we know the most? Of which the least?
4. Into how many and what periods may Milton's literary life be divided? Classify his works on the same basis and point out the peculiarities incident to the class.
5. Characterize briefly the dramatists of the Elizabethan Age.
6. (a) Trace briefly the course of English history from Milton's birth to his death.

(b) Compare the Puritan and the Elizabethan ages in duration, in production and in present influence.

ANSWERS

1. (a) Spenser is called the "poet's poet" because he has exerted so great an influence upon his successors, many of the greatest confessing willingly their obligation to him. His powers in versification, his delicate appreciation of the beautiful in phraseology, and the nice ear he has for harmonious sounds justify the appellation, the "poet's poet."

(b) The *Faerie Queene* is beautiful in structure and in sentiment. It contains many interesting incidents most attractively told, all having an allegorical significance that adds to their charm. This is true of the first books of the poem only, for the later ones fall far short of this excellence and drop even below the level of the commonplace.

2. The greatest of the poets we have so far studied is Shakespeare; next to him stands Milton; then follows Chaucer and near him is Spenser. Shakespeare is the dramatist, the poet who deals with the souls of men and women, who knows the secret springs of their action and the consequences of their deeds. He is most profound in thought, most vigorous and at the same time graceful and melodious

in style. He is the poet of the whole world for all time.

Milton is the religious poet, the theorizer, the man who seeks beyond the range of the finite for his subjects and does not hesitate to analyze the character of Satan or expound the plans of God. Able to write dainty and beautiful verse, he preferred to give his powers to the tremendous epic which was the crowning glory of his untiring life.

Chaucer, too, knew men and women, but he painted them as they were without much reference to the causes that led them to be so. He painted pictures that are so realistic and typical that we can seem to find the originals about us to-day. He knew how to tell a story in a way to entertain his readers.

Spenser has been sufficiently delineated in the preceding answer to show his standing in the group. Shakespeare laid bare the human soul in action, Milton dealt with the eternal concerns of the whole human race, Chaucer entertained his fellowmen and Spenser was the esthetic versifier.

3. (a) Chaucer was born two hundred and twelve years before Spenser, who preceded Shakespeare by twelve years, and he in turn was followed by Milton in thirty-four years. It is interesting to note that Chaucer had been dead a hundred and fifty years when Spenser

was born, that Shakespeare was thirty-five years old when Spenser died, and did not himself die till Milton was about eight years old.

(b) Three of the poets, then, lived in practically the same epoch, though by virtue of their work only two are classed together. Doubtless Chaucer's influence was considerable upon all, more upon Spenser than the others, yet it is unjust to say that any one was seriously affected by the work of another. They were all original in their genius, and each occupies his own niche in the gallery of the great.

(c) Of the four, Milton's career is best known to us, and Chaucer's least, yet of neither Spenser nor Shakespeare have we that intimate knowledge which their eminence leads us to desire.

4. Milton's life may be divided into three periods

First, the early period of adherence to the king, when, in a calm and peaceful home, he wrote the hymn *On the Morning of Christ's Nativity*, *L'Allegro*, *Il Penseroso* and *Lycidas*.

Second, the period in which he was a violent advocate of Puritanism and devoted his literary energies to political pamphleteering. To this period belong his *Tractate of Education* and his *Areopagitica*.

Third, another period of calm, this time in blindness and with helpless old age creeping

on, but marked by the production of his greatest works, his epics *Paradise Lost* and *Paradise Regained*.

5. Besides Shakespeare, who has been so fully discussed, the Elizabethan Age furnished several other dramatists whose work is meritorious and would seem far better than it does were it not forced into such close comparison with the masterly plays of the bard of Avon. Among these dramatists were the following:

Christopher Marlowe was born in the same year with Shakespeare; and before the latter had written a play Marlowe had produced several on lines entirely new, lines which Shakespeare followed. His character delineations were powerful and dealt with elemental forces in a profoundly impressive way. When we think that his work was accomplished in a brief, profligate and tragic life of less than thirty years, we realize something of the genius of the man.

Ben Jonson, famous as a wit and scholar, was the author of two popular tragedies which followed the Greek laws instead of the modern models established by Marlowe and Shakespeare. Besides these, he wrote several good comedies, though in all his work there are a stilted formality and a show of learning that displease us.

To this age belong also the names of Beau-

mont and Fletcher, who formed one of the most curious literary partnerships ever known. It is not possible to separate their work in the plays they produced together, but the earlier death of Fletcher has enabled critics to form some idea of the personality of each poet. Their plays were entertaining comedies containing much lofty sentiment, and not a little of really fine dialogue.

Other dramatists there were, but they are scarcely to be ranked with those we have mentioned.

6. (a) Milton knew the gaiety and extravagance of the court of Charles I. He was an interested actor in the Cromwellian struggle, saw England ruled by a Puritan dictator after the execution of Charles and witnessed the lively debauchery of the court give way to the melancholy régime of the Commonwealth. After Cromwell's death, his weak and vacillating son was unable to control the opposing elements, and Milton saw Charles II returned to the throne of his father, and Roundhead severity give way to a second period of Cavalier laxity. Civil war and such astounding changes in the government were the efficient causes that revolutionized entirely the habits of the people, then so much more dependent than now upon the ruling classes. Into the few years of Milton's life was crowded more of

revolutionary change than into any other equal period of English history.

(b) The Elizabethan Age extended from 1558 to 1603, a period of forty-five years; the Puritan Age lasted fifty-seven years. The Elizabethan Age was more productive, as might be expected when one considers the intense fraternal strife that occurred within the other, Francis Bacon, Edmund Spenser and William Shakespeare are arrayed against John Milton, who has only John Bunyan to count with him as a present influence. But in fact at the present time Shakespeare alone far outweighs the combined force of all the Puritan writers.

PART XVII—LESSON XXXIII

To page 123, the Victorian Age

TEST QUESTIONS

1. What causes can you find to account for the literary characteristics of the Age of Queen Anne?
2. What was the effect of patronage upon English writers? Who, according to Carlyle, "proclaimed . . . that patronage should be no more"? In what way did he proclaim it?
3. Give a brief sketch and estimate of Charles Lamb, placing him in time and rank where he belongs among English writers.
4. The writers of what age seem to resemble those of the Romantic School of the early part of the nineteenth century? Compare the two groups.
5. Compare Byron and Scott in character and personality, in poetic power, in influence upon the world. Can you say that the characters of the men are reflected in their writings?

ANSWERS

1. Before the Age of Queen Anne, England had passed through the Puritan revolution and had seen the extravagances of the Restoration

give way to more quiet and sensible conditions brought about by a partial union of the Cavalier gaiety and imagination with the matter-of-fact Roundhead sincerity. Then had followed a time when comparative peace gave opportunity for study and contemplation, and education made rapid advancement. At this time France was at the height of its classic age, and the relations between the two countries were close. The result was to stimulate among English scholars a love of that excellence in form which characterized French literature. All these conditions and forces united to produce the Augustan Age of English letters.

2. Those who followed literature as a profession were in early times dependent upon others for support. There was no general market for their wares, and they were at the mercy of those who were in better circumstances. Frequently a writer would attach himself to some powerful patron from whom he received a small pension which enabled him to live and write. The natural result of this was to deprive the author of his independence and self-respect, to hamper him in the expression of his real opinions and to fill his writings with open or but slightly concealed adulation of his patron, however ignoble he might be. Few writers prior to the time of Samuel Johnson (1755) wholly escaped these evils. He sought

the patronage of the Earl of Chesterfield but failed to secure it. After the publication of the *Dictionary* Chesterfield praised the work in public print. Then Johnson wrote the famous letter which, according to Carlyle, "proclaimed . . . that patronage should be no more."

3. Charles Lamb was born in 1775. He belongs to the Romantic School of writers in the Modern English period, and is recognized as the first essayist of his time and with the exception of Sir Walter Scott the greatest prose writer of that age. He was a genial, lovable character, writing from his own experience and observation in a peculiarly happy vein. His devotion to his invalid sister and her faithful assistance to him in his writings make one of the charming pictures of literary life. Enjoyment and appreciation of the writings of Charles Lamb indicate that the reader has good taste, for few authors have more delicate beauties or more purely literary charms.

4. The poets of the Elizabethan Age have much in common with the Romantic School of the Modern English period. Both schools acted under the influence of the imagination and drew their inspiration largely from nature. They were far from the spirit of formalism and sought other beauties than those of regularity and symmetry; their work is musical, sympathetic, inspiring.

The earlier age gave us Shakespeare and Edmund Spenser, besides several dramatists. When against them are set Wordsworth and his school, Scott, Shelley and Keats, the balance seems to be still in favor of the Elizabethan Age. In prose, Francis Bacon and Sir Walter Raleigh must be placed with Scott and Lamb and the many minor writers who excelled the great philosopher in graces of style if not in depth of thought. The contrast shows how great progress in prose the years have brought about, while so little has been made in poetry.

5. Byron and Scott were in strong contrast in character and personality. The former was beautiful in form, vain and dissipated; the latter was stout and rather plain, kindly and sympathetic, pure and honest. Scott yielded to Byron, admitted him the greater, and abandoned poetry for prose. Scott's judgment was possibly right in one sense, though the world would dislike to exchange Scott's manly poems for the moody verses of Byron. The character of each man is largely reflected in his writings, and while Byron has doubtless exerted a wide influence it has not been comparable to the steady force of Scott's noble poems. Byron inspired ardent admiration in the sentimental and imaginative; Scott has stimulated his readers to brave deeds and noble acts.

PART XVII—LESSON XXXIV

From page 123 to the end of Part XVII

TEST QUESTIONS

1. (a) What peculiarities can you find in the verse of Pope?
(b) What are the characteristics of Dean Swift's style?
(c) What literary powers seem most prominent in the poetry of Tennyson?
2. (a) Show graphically the relative length of each of the different literary epochs.
(b) Show very briefly the chief characteristics of each period.
3. (a) Name and characterize by a word or two, and locate in history, the greatest six English poets.
(b) Name and locate in history the greatest five poets in the world.
(c) Mention five great English novelists, giving the age to which each belongs, and naming the two greatest novels of each.
4. (a) What effect has the growth of scientific knowledge had upon the literature of the present age?
(b) What is the characteristic literary product of the present age?

5. What parts of England have been the great literary centers? Associate a few names with each place.

ANSWERS

1. (a) The verse of Pope is monotonous, with an almost machine-like regularity. Yet in spite of his adherence to rule and measure, his genius finds expression in strong figures and elegant phrases that redeem his verse from pure formalism, and fasten his rhyming couplets indelibly upon the memory.

(b) Dean Swift was a humorist, who enjoyed the suffering of the man who served as the object of his irony. His satire was bitter and he was prodigal in its use against the customs of both church and state. His style, clear, simple and forcible, was a happy medium for his vivid constructive imagination, which furnished the material for his minutely accurate descriptions.

(c) The superior rank of Tennyson shows that he possessed to a degree most of the great literary powers. Perhaps the musical power and the phrasal power are most strongly manifest in his writings, though a person can find brilliant examples of description, character drawing and emotional power.

2. (a) The diagram on page 222 shows graphically the comparative length of the different

Preparation	Prior to Chaucer	730
	Chaucer	670
	Chaucer	60
	Reaction	158
	Elizabeth	45
	Puritan	57
	Restoration	42
	Queen Anne	42
	Beginnings	36
	Romantic	57
	Victorian	63
Accomplishment	Italian Influence	260
	French Influence	84
	Modern English	156

epochs in English literature. The figures show in years the length of each division.

(b) *The Period of Preparation.* During this period the race and the language were forming, poetic ideals were developing until all found consummation in the wonderful genius of Chaucer.

The Period of Italian Influence had its highest development in the Age of Elizabeth, which was characterized by intense literary activity. The typical form of literature was the drama, though the achievements in both narrative and lyric poetry were notable. The prose writings, though numerous and valuable, were not remarkable for their excellence of style, if we except the work of Francis Bacon.

The Puritan Age closed the period with its argumentative prose and the solemn grandeur of Milton's lines.

In the *Period of French In-*

fluence which included the Restoration and the Age of Queen Anne, English prose reached a height of excellence hitherto unknown. The French spirit of classicism ruled, and poetry became devoid of emotional power, and was confined to the narrow limits of fixed rule.

The *Modern English Period* seems to have accepted all that was best in the preceding years and profiting by this knowledge to have evolved in both prose and poetry many real masterpieces. The greatest growth has been in the influence of the novel, whose real position in literature may not yet be fully determined.

3. (a) Geoffrey Chaucer, the Father of English Poetry, 1340-1400.

Edmund Spenser, master of melody and beauty, the influencer of other poets, 1552-1596.

William Shakespeare, the greatest of all poets, 1564-1616.

John Milton, with

"a voice whose sound was like the sea,
Pure as the naked heavens, majestic, free."

1608-1674.

William Wordsworth, nearest to nature, 1770-1850.

Alfred Tennyson, greatest of the Victorian poets, 1809-1892.

(b) Homer, 850 B. C.; Vergil, 70-19 B. C.; Dante, 1265-1321; Shakespeare, 1564-1616; and Goethe, 1749-1832.

(c) Among English novelists the five following are perhaps most eminent:

Henry Fielding, who belongs to the Age of the Restoration. His greatest works are *Amelia* and *The History of Tom Jones*.

Walter Scott, who wrote during the first third of the nineteenth century—the era of liberalism or romanticism in English literature. Estimates differ, but *Ivanhoe* and *Kenilworth* may be considered the greatest of his prose writings.

Charles Dickens, who lived in the Victorian Age. Perhaps his works of highest worth are *David Copperfield* and *Old Curiosity Shop*.

William Makepeace Thackeray, who also belongs to the Victorian Age. His best creations are *Henry Esmond* and *Vanity Fair*.

George Eliot, the greatest of the Victorian novelists. *Romola* and *Middlemarch* are generally conceded to be her most artistically and broadly conceived works.

4. (a) The growth of scientific knowledge has affected both the content and the form of literature in this present age. It has changed the trend of thought and compelled a revision of creeds; it has increased the range of subjects and furnished new illustrations; it has tended to restrict the range of the imagination and

force a closer adherence to fact. Still it has not seemed to affect unpleasantly the true spirit of poetry if one can judge fairly from the more recent writers.

(b) As has been said in a previous answer in this set, the characteristic product of this age is unquestionably the novel, though the essay is highly important and increasingly influential in the literature of the day.

5. The greatest literary center of England has been London. At least three-fifths of the writers of considerable importance have lived and worked in that city. Bacon, Chaucer, Milton and Spenser began and ended their lives there. Browning, Byron, Pope and Ruskin were born there; Addison, Bunyan, Carlyle, Coleridge, Dryden, Eliot, Goldsmith, Samuel Johnson, Macaulay and Thackeray died there, while besides these, Mrs. Browning, Dickens, Shakespeare and Swift lived and worked there.

Next to London in fame is the beautiful Lake Region of Cumberland and Westmoreland in Northwestern England, where Wordsworth, Coleridge, Southey, Ruskin and others lived in quiet retirement.

PART XVIII—LESSON XXXV

American Literature

TEST QUESTIONS

1. (a) English social customs and forms of government and religion were established by the colonists in America and continued uninterruptedly to live and develop. Why did not English literature likewise continue its growth in the new country?

(b) When first was an American literature possible?

2. (a) Cooper is sometimes called the "American Scott." How far is this epithet justified by a comparison of the works of the two novelists?

(b) Compare Longfellow's poetic influence and message with those of Browning.

(c) To the genius of what English poet is that of Bryant similar? Do you know whether he was influenced by this poet?

3. (a) Who have been the most eminent ten of American writers? Classify them according to the field of literature in which they are celebrated.

(b) What common traits do you find in their personalities? Which of them were most indi-

vidual, which most eccentric, which most erratic?

4. Summarize the history of American literature, giving:

(a) The great periods into which it is divided and the essential characteristics of each.

(b) The corresponding periods in English literature and the greatest representative writers of each nation for each period.

5. (a) Characterize briefly the style of each of the four greatest American historians.

(b) Mention three eminent writers who have chosen some phase of American life or some crisis in national history as the subject of their writings.

6. What are some of the distinguishing and essential characteristics which you find common to English and American literature?

ANSWERS

1. (a) The first needs of the colonists in America were practical: a settled government had to be founded, social customs and classes fixed, and a system of religious worship established. Naturally, the English ideals and traditions which the colonists had inherited and which had always formed their closest environment, were carried into practice and hence continued uninterruptedly their life and development. The very effort to establish these

forms, however, and to bring them into harmony with conditions in the new country, together with the constant and exacting labor needed to win a livelihood and defend their homes, left the colonists little opportunity for reflection and literary expression.

(b) The production of literature practically ceased until after the Revolution, when union and peace and settled government made it again possible. By this time the thought and institutions had become so American in tone that literature could likewise be no longer English in spirit.

2. (a) The parallel so often drawn between the writings of Scott and Cooper is based chiefly upon the fact that the charm and especial excellence of each writer are due largely to vivid reality, engrossing plot and stirring incident. That Cooper possessed the scope of creative power or the ability that Scott reveals of making his characters real and individual through action and conversation, may not be claimed for him. Undeniably the quality of Cooper's work is vigorous, noble and inspiring, but he lacks the art and breadth of vision which characterize Scott.

(b) Longfellow, with his simple truths and optimism and melodious verse, brings a message of consolation and faith to the great mass of mankind. Browning, attaining truth and

faith on higher levels, and expressing them in his intense, rugged, often abstruse fashion, appeals chiefly to the intellectual; and his influence, though profounder, is correspondingly more limited than that of Longfellow.

(c) The genius of Bryant is strikingly similar to that of Wordsworth. In the themes that he chooses and in his love for nature which gave him through sympathy a keen insight into the lessons that she teaches, he closely resembles Wordsworth. He was deeply affected when but a young boy by some of Wordsworth's poems which came into his possession; they reassured and inspired him, but did not hamper his own independent development.

3. (a) There can be little variance of opinion in choosing the greatest ten of our writers. Franklin was our manysided essayist; in fiction, Hawthorne, Irving and Cooper stand alone; Emerson is our eminent philosopher; our greatest poets are Longfellow, Whittier, Bryant, Poe and Lowell. The last two have besides attained equal, or even greater, eminence in other fields of literature.

(b) Serenity, gentleness and simplicity characterize alike the personalities of Longfellow, Whittier, Irving and Bryant. A mastering love of moral worth was common to Emerson, Hawthorne and Bryant. Lowell was endowed with unusual versatility. Most strongly

individual of all were perhaps Franklin and Emerson, whose self-reliance was enlightened by a marvelous range of vision. Eccentric applies most fittingly to Cooper—to the peculiar bent of his disposition which led him into constant discreditable quarreling, antagonisms and estrangements. In a less degree Hawthorne, with his sensitive, retiring nature and love of seclusion, was also eccentric. Most erratic of all American writers was Poe: lacking in will power and abiding moral principles, his life was a failure and his genius never attained its full power of expression.

4. The history of American literature naturally divides into the colonial period, the revolutionary period, and what may be styled the national period—that in which real literature, American in sentiment, was first produced. Colonial literature has little of permanent worth; it is, on the whole, gloomy, tedious and destitute, except for occasional gleams, of literary charm or power. During the active period of the Revolution, literature was confined almost exclusively to political themes. Terse, formal and vigorous, it was valuable rather for its thought-content than for effectiveness or beauty of form. With the century following the Revolution came settled conditions that made possible the development of literature along the highest lines—those of

imaginative production. Subsequently, there has been a steady widening of the field of literary attempt and an increasing excellence of form or technique. Undoubted genius has distinguished this period, but has been confined to its earlier years, those prior to the Civil War, while the latter portion has been unequalled in the number of its writers but marked by absence of great creative power.

(b) Corresponding to the first period in our literature, which, roughly speaking, extended from the early settlement until 1750, is the English Period of French Influence, with its great representatives, Dryden, Pope, Addison and Swift, offering suggestive contrast to the contemporary American writers, Anne Bradstreet, Cotton Mather and Jonathan Edwards. In the following age, while Goldsmith, Cowper and Burns were giving evidence of the transition from classic to romantic tendencies, Thomas Jefferson, Alexander Hamilton and George Washington were producing the literature of America. When, at length, in the first third of the nineteenth century, appeared Irving, Cooper, Bryant and Poe, and the new country began the production of a literature worthy of rank with that of the older nation, England was passing through the culmination of the romantic movement as represented by Scott, Byron, Wordsworth, Coleridge and

Shelley. Finally, parallel to the English Victorian Age, which has found its highest expression in Dickens, Thackeray, George Eliot, the Brownings, Tennyson and Ruskin, are the Civil War period, during which some of the greatest of our writers, Hawthorne, Emerson, Lowell, Whittier and Holmes passed their most productive years, and the subsequent latest period, whose tendencies have been largely shaped by William Dean Howells, Henry James and Edmund Clarence Stedman.

5. (a) Marked for their truth of subject matter, depth and impartiality of judgment, and artistic treatment, the writings of Prescott, Motley, Parkman and Bancroft exist as the most excellent literary attainment of American historians. Prescott reveals rare descriptive power, and his style is characterized by vigor and by accuracy which is not unimpaired by the vividness of his imagination. Motley's writings are most remarkable for their rapid, flexible style, and the unusually keen insight into human motives and passions which they indicate. Parkman presents a wealth of laboriously collected and carefully sifted material with a reality which is yet strikingly artistic. Bancroft, lacking the warmth of imagination displayed by the other members of the group, writes with a clear perception of underlying cause and effect, and in a style that is dignified

and impressive from its very simplicity and conciseness.

(b) Cooper, with his vivid descriptions of Indian life, Hawthorne, embodying in literary form the spirit of Puritan New England, and Whittier, with his ringing anti-slavery poems, have each, in his peculiar manner, given expression to a phase of American life or a crisis in its development.

6. Diverse as are the forms of its production and the conditions under which it has developed, English and American literature yet evidences throughout its history a moral elevation, a healthfulness of sentiment, and a vigor and sanity of intellect which are its peculiar, abiding qualities. Lacking the delicate polish and vivacity of the literature of France, it is yet truly artistic and possesses what may be considered an over-balancing sincerity and purity. Serious and over-didactic as it sometimes is, it seldom approaches the heaviness of German style. Laying no claim to the subtlety and ornateness of Oriental literature, it offers instead an unmatched spontaneity and vigor. Through fifteen centuries of independent growth, these qualities have persisted, manifest alike in the tales of Chaucer and the verse of Kipling, and are at once characteristic of the rich production of those centuries and surety for the continued greatness of English literature.



Reading in Graded or District Schools

Reading for the Story

Reading is for one's self or for others. A person reads for himself in order that he may obtain pleasure and inspiration, or for information. He reads for others to give pleasure, inspiration or instruction, and he accomplishes his purposes in proportion to the expressiveness with which he reads. Every teacher, then, is concerned with silent and oral reading. But usually he teaches the pupil to read aloud and to himself chiefly in order that he may learn the lessons assigned him from text-books. Occasionally only, the instruction is for the purpose of giving the pupil amusement and recreation.

When a boy grows up, if he is a business man, he reads the newspaper to gratify his curiosity and to assist him in his occupation, whatever that may be. Sometimes he reads articles in the current magazines, but rarely more. The girl becomes a woman and the cares of the family or the demands of society, or perchance the claims of the work by which she earns her livelihood, prevent her from doing more than skim the short stories in the periodicals or dip into the last much-discussed

novel. She ceases to read for improvement and has never acquired the power to obtain rest and pleasure from good literature. Possibly the schools are at fault for this. If children were taught how to get the most enjoyment from their reading, or if older persons would train themselves to read as they should, life would become delightful in this age of cheap books and inexpensive magazines.

People need not be afraid to read the thing they really enjoy. Improvement does not necessarily come from delving into dry old tomes of history or from losing themselves in the intricacies of philosophical disputation. It is not an unusual thing for a father to urge his son to read Gibbon's *Decline and Fall of the Roman Empire* or Macaulay's *Essays*, to the exclusion of the entertaining stories of adventure that the lad covets. The independent adult reader, anxious to improve himself, enters upon an elaborate and systematic course of reading and abandons it in weariness and despair before he has fairly begun. Enjoyment is no sin; it is the base of all rational improvement. The trained mind may find the keenest pleasure in abstract arguments or in the discussion of abstruse problems; but for most readers, particularly those who are young or whose education is to a

certain extent limited, pleasure must come from the direct appeal to the emotions. Sympathy, affection, love, love of fun, and admiration of courage and beauty are inherent in nearly all persons, and literature appeals to some or all of these feelings. The reading matter, then, which a teacher should use in the earlier years of a child's education should be such as will excite his feelings and rouse his sensibilities in such a way that they become important factors in the formation of correct and discriminating taste.

For this purpose, fiction in many of its forms is most effective, and, if properly read, nothing is more stimulating or more apt to lead to higher effort. But "if properly read" is a significant phrase, for more always depends upon the manner of reading than upon the matter that is read. Too often the exciting incidents, the chief lines of the plot leading up to the thrilling climax are all that attracts the reader of a story. But it is possible to so teach children that they will not only get all the pleasure that the incidents give, but will find in the story much that will assist them in interpreting even the dry details of their other lessons.

It is for the purpose of showing how reading may be so taught as to produce these results that this brief course has been written. It is pro-

posed to give the teacher a scheme for the use of the material which *English and American Literature* contains, and to do that most effectively the suggestions have been placed in the form of *Lessons*. They are lessons for the teacher, not units of instruction for the pupil; they are altogether too long for the latter purpose. Each of the so-called *Lessons* here should be broken up and divided into such parts as will suit the age and intelligence of the pupil.

LESSON I
ON PERSONS AND PLOT
Subject: *Wee Willie Winkie*

TEACHER'S PREPARATION. Read paragraph 1 on page 17 and paragraph 4 on page 19, volume 1. Then read *Wee Willie Winkie*, applying the two paragraphs just mentioned to the story. We have selected this story because of the great charm it has for children. Of course, it is understood that if the teacher prefers, he may fit this plan to any other story in *English and American Literature*, or to any one he may select from the school readers.

ASSIGNMENT TO PUPIL. Read *Wee Willie Winkie* and write the name of the chief character and the names of three other characters in the order of their importance.

In assigning this lesson, it may be necessary that the teacher should point out standards of comparison that are to be used in determining the chief character, but usually it will be better to permit the selection to be made without any advice. In this way one gets a much more accurate idea of the pupil's mental attitude.

RECITATION. Principal and Secondary Characters. In which person were you the most interested? What first interested you in him? Did you keep your interest in him to the end? Was he always the one who interested you most? Were there times when some other person seemed of more importance? Who was next in importance? Did this character help to increase your interest in the chief character? What particular incident made you most interested in the second character? By what particular incident did the second character increase your interest in the chief one?

Developing the Plot. By questioning, try to find out from the pupil the incidents which taken together form the thread of the plot. In this case they are chiefly the things which Wee Willie does. It is often a good plan to begin upon the blackboard an outline of these incidents, allowing it to grow as the conversation with the pupils continues. When finished it might appear something like this:

WHAT WEE WILLIE DOES

Wee Willie discovers "Copy's" love for
Miss Allardyce.
promises secrecy.
falls into disgrace.
sees Miss Allardyce ride out of
the cantonment.
breaks arrest and follows on
his pony.
overtakes Miss Allardyce.
meets natives bravely.
sends pony back.
breaks down when rescued.
demands his manhood.

Having brought out the incidents of the plot in this way, assign for another lesson the writing of this plot in the simplest, clearest, most direct way possible, omitting every unnecessary incident but retaining enough to show the framework of the story.

ADDITIONAL WORK. In *English and American Literature* there are a number of other stories in both prose and poetry which can be used in this same way. Narrative poetry is the simplest to read and the pupil's first serious introduction to metrical composition should be by way of simple rhymed stories. Before one closes the study of characters and plot, he should have had his pupils read a very con-

siderable number of both prose and poetical selections. After a time it will be found that the children can read very rapidly and will naturally omit the unimportant items and will concentrate their attention wholly upon the rank of the characters and upon the plot, a very desirable habit at this stage of instruction.

In the following list, the selections are arranged approximately in order of difficulty:

Prose:

The Great Stone Face—I, 27.
The Cricket on the Hearth—VII, 21.
A Dissertation upon Roast Pig—II, 81.
The Ambitious Guest—I, 173.
Dream Children—II, 57.
Roger de Coverley Papers—II, 145.

Poetry:

Robin Hood and the Widow's Sons—V, 242.
The Luck of Edenhall—V, 251.
Incident of the French Camp—V, 255.
The Wreck of the Hesperus—V, 257.
The Wind and Stream—IV, 170.
The Revenge—V, 261.
Enoch Arden—I, 121.
The Rime of the Ancient Mariner—I, 79.
Macbeth—VI, 12.

LESSON II

ON CHARACTER AND EMOTIONS

Subject: *Wee Willie Winkie*

TEACHER'S PREPARATION. Paragraph 2, page 17, and paragraph 3, page 18, volume I. Read *Wee Willie Winkie* again and apply both paragraphs to it.

Character. A study of the story shows that Wee Willie is difficult to control, quickly repentant, active, faithful to his friends, ambitious, proud, reliable, trustworthy, manly, heroic, lovable and loving. Find the incidents which make each of these traits clear, and have them all well in mind before facing the class. Determine, too, whether the faults in Wee Willie's character are really bad ones or whether they grow out of his good traits. Why did he say, "I'm Percival Will'am Will'ams"?

Emotions. In *Wee Willie Winkie* are shown gaiety, sorrow, happiness, fear, love, repentance and other emotions. What are those of the father? What are shown by "Copy" and what by Miss Allardyce at different stages in the story? These emotions should be grouped and it should be determined whether they are shown by the action of the person or are attributed to the character by the author.

In the reader a different set of emotions is aroused—interest, admiration, pleasure, affection. It is not to be supposed that exactly the same emotions will be aroused in any two people, or that the emotions which the children feel will be like those of the teacher. In fact, it will often appear that contrary emotions are aroused by the same incident. It can easily be imagined that there are boys at certain ages who will feel no emotion but that of contempt while they are reading the first part of the story, and they may be amused by some things that to the girls will appear pathetic. This difference will not signify that any of the emotions are really wrong or that the story is failing to produce the right effect. Emotion belongs to the individual, is his, not the teacher's, and if the person is sincere in expressing it, the teacher should be satisfied.

ASSIGNMENT TO PUPIL. Before asking the pupil to read the story again, the teacher should point out the traits of character which he hopes may be found, or at least should discuss character and its traits with the children. It is not at all probable that they will understand just what is meant by traits of character, unless they have had considerable previous instruction. If the pupils are young, it will be enough in a single lesson to get them to

understand one or two traits and how they are shown by the people who possess them. As a help in this assignment blackboard outlines are often desirable. In assigning the lesson, the pupil should be asked to commit his opinions to writing, to some extent, at least, before he comes to the recitation. Too much should not be asked at any one time.

RECITATION. Use the method of questioning as far as possible. There is little or no use in telling the children what traits of character are shown, and certainly none in telling them what emotions are stirred in themselves; that is so purely a personal matter that all that the teacher can do is to help the pupil to look into his own mind. Do not try to do too much in one day, but pursue the questioning as long as the subject proves interesting.

When the children see what is meant by character, question them as to the method used by the author in developing the character. Does he tell at once what Wee Willie Winkie's character is and what it is to be, or does he depend upon us to learn it from the acts of the child? Do we get intimations from the conversation of the child as well as from his acts? What are the ways in which an author develops character?

How does he work upon our emotions? Is it by telling us that we ought to be amused or to

be sad, or does he leave the persons and incidents themselves to affect us?

ADDITIONAL WORK. Treat other characters in other stories read. Note wherein they resemble and where they differ from Wee Willie or the other persons in his story. For this purpose, Ernest in *The Great Stone Face* (I, 27), Enoch, Philip and Annie in *Enoch Arden* (I, 121), John Peerybingle and others in *The Cricket on the Hearth* (VII, 21), Robin Hood in *Robin Hood and the Widow's Sons* (V, 242), and the boy in the *Incident of the French Camp* (V, 255), are excellent. The character studies in *Macbeth* (VI, 13) and the section on *Power of Drawing Character* (VIII, 87) will be helpful, especially to the teacher. It may not be possible to use all or any of these particular characters in class, but if not, other characters which will answer the purpose can be found in the school readers.

LESSON III

ON THE SCENE, LOCAL COLORING, PURPOSE AND LESSON

Subject: *Wee Willie Winkie*

TEACHER'S PREPARATION. Read and apply to this story paragraphs 5 and 8, on pages 20 and 21 in Volume I.

Scenes. Try to see vividly the places in which the various incidents take place. Treat the story like a play; imagine it in different acts; give to each act its proper scenery. Put each incident in its own proper surroundings. Try to get a picture of the cantonment, of the house in which Wee Willie lived and the roof where he took refuge, of the flower beds and the garden in which he built his campfire, and of the stables. What was the scene of his famous interview with "Copy", when he promised to keep his friend's secret? What was the scene in which he "broke his arrest"? See as clearly as possible the plain, the rocks, the hills and the wild natives that made the background for the accident.

Local Coloring. A writer's skill is often best shown in the vividness of his local coloring, in the atmosphere of reality which he gives to the incidents he describes. It is easy enough for him to tell us that things are thus and so and happen in such and such a place, but to make us feel from the beginning to the end of the story that we are actually in the places he describes and associating with the people is a much more difficult matter. The local coloring in this story is most vivid. Find out the different ways in which that color is given. It is not always an easy matter to determine, but in this case it can be seen, for instance, that all

the methods of punishment that Wee Willie suffers are suggestive of military life: he receives *good-conduct pay*; he is deprived of his *good-conduct stripe* or badge; he is confined to *barracks* instead of to his room; and when he is naughty, he suffers *arrest*. Wee Willie's pleasures suggest camp life: he loves to wear Copy's big sword, to play with his medals. The great misconduct for which he suffers is the making of a *camp fire*. In indirect ways, too, Kipling suggests military life and in the most natural way and without any apparent attempt. Wee Willie is *guilty of mutiny* and his nursery is called his *quarters*. In describing an act, he speaks of *trumping the ace*, a phrase from a card game not unusual in soldiers' barracks. So far, the local coloring has been that of the camp and of military life in general, and might have fitted almost anywhere in English-speaking countries, but Kipling goes farther and makes us see in many ways that the country is India and not Great Britain or the United States. Perhaps the most noticeable method of doing this is in the profuse use of technical words. *Ayah, Baba, hut jao, Pushtu, Sahib, Bahadur, pukka* and *nullahs* are Indian words, while *bungalow, cantonment* and *waler* are words not generally used outside India.

Purpose and Lesson. The author's purpose in writing this story is not altogether clear, and

the teacher will often find that there are stories in which it is not worth while to push the question of purpose very far. Perhaps in this case Kipling wrote for his own amusement and profit, with the hope that people would be entertained by what he had written and perhaps their appreciation for childish character be increased. A lesson there is in the story certainly, but the wise teacher is always guarded in his efforts to inculcate a lesson by pointing out the estimable traits of character shown. The lesson is taught by the story itself, and much of the good influence of it may be lost if it is analyzed too closely. Yet Wee Willie's respect for his pledged word, his protecting care for women and his bravery are worth more than passing notice.

ASSIGNMENT TO PUPIL. Bring to the class lists of the Indian words, of the words and phrases which show that the story is about military life, and of the peculiar pleasures, rewards and punishments of Wee Willie. In order to make these lists, the pupil will be obliged to read the story again in a particularly intelligent manner—a most excellent drill.

RECITATION. By questioning, again, bring out the various bits of local color and try to create in the pupils the feeling of reality and of naturalness in the whole story. Show the harmony of its different parts and the har-

mony of Wee Willie's acts with his surroundings.

ADDITIONAL WORK. By taking the stories which have been suggested in the two preceding lessons, a great variety in local coloring may be brought out, and it will be seen how different authors are in their ability or wish to give vivid atmosphere to their composition. Are there stories in which the events might have happened anywhere in any season of the year and among almost any class of people? Are there others which could have happened in but one place and under one set of conditions? An appreciation of the atmosphere of a story can only come by rather wide reading. The teacher should not expect to get very definite results from his class in the first few efforts. Do not be afraid to use the same stories over and over, if the purpose for which they are used is different each time. The three lessons which have been given cause reading for three distinct purposes, and each is applied to a number of different stories. By using the same stories thus over and over again at intervals, the pupil is given a most effective and pleasing review.

Reading for Information

There is a certain phase of reading which might be called the purely intellectual, wherein the reader buries himself in the thought of the selection and is content only when he has gained a complete mastery of the ideas of the author. Such reading is called study. It is the reading we give our text-books, the reading a lawyer does in preparing his cases, the reading a critic should apply to the article he intends to review. Absorbed in what the author has to say, the reader gives little heed to the manner in which it is said. Style counts for little, beauty is unheeded and emotion un-felt. Fiction calls for little such reading. Science, history and mathematics call for much. It is the kind of reading that trains the intellect and makes the scholar. When a person has once acquired the art of getting to the bottom of what he reads, he can bid farewell to teacher, to school, to university; for the knowledge of the world is in books and he is their master.

To acquire the art of reading in this manner requires time, patience and a systematic course

of training. The method suggested in the preceding lessons is apt to breed a carelessness of details that might make study difficult. That is usually overcome by the fact that pupils must spend the greater part of their time on other texts than the reader, and that usually they are compelled by their recitations to read thoughtfully. Yet too often they are set to learn a lesson in arithmetic, geography or history without really understanding how they should read. To make study easier and more effective, to train the pupil's mind so that he will unconsciously think in a logical manner, is the purpose of the next three lessons of this course. Such lessons as these might well be made to alternate with those on reading for the story. It is not well to follow any one method to the exclusion of another for any great length of time.

LESSON I

ON THE AUTHOR, WORDS, SENTENCES AND PARAGRAPHS

Subject: A Prose Selection

TEACHER'S PREPARATION. Read paragraphs on *The Author, Words and Sentences*, on pages 13-16, volume I. Find the subject matter of these paragraphs applied in Bacon's essay *Of Expense* (II, 37), Lincoln's *Gettysburg Oration*

(III, 24), Keats's *Ode on a Grecian Urn* (VII, 11), Lowell's *Threnodia* (V, 41). Following a train of thought through a long selection is indicated in Webster's *Reply to Hayne* (III, 43) and Burke's *On Conciliation with America* (III, 161). The teacher should be well acquainted with the life of the author. It is not so much a question of dates and education as it is one of personality, in preparing for any selection. The biographical notes of *English and American Literature* are suitable and may be easily found through the *Index* in Volume IX.

ASSIGNMENT TO PUPIL. In choosing a selection for the class, the teacher must be governed by their age and skill in reading. Knowing the purpose of the lesson and the advancement of the pupils, it will not be difficult to find a suitable piece upon which they can work. It is well to make many assignments from the arithmetic, geography, history, or any other text-book which the pupils find rather difficult. It is not a bad idea occasionally to assign problems in arithmetic for a reading lesson.

Whatever the selection, the pupil should be told first to see that he knows the meanings of all the words. He should be asked to bring in lists of the unknown or doubtful words, used in correct sentences where the words have the specific meaning of the text. It is a simple matter for pupils to bring the list of synonyms

from a dictionary, but only the use of the words in the sentences will tell whether he really understands.

The simple analysis of sentences into subject, predicate and chief modifiers is helpful. It is not necessary that the pupils should know the meaning even of such simple words as subject, predicate, or adjective or adverbial modifiers; they can be taught to recognize the things long before the words have much meaning. The chief idea of each paragraph should be brought out and the pupil taught to see the connection of one paragraph with another. Following this, he might be profitably required to make simple logical outlines of the thought of the selection, much in the same manner as in another lesson he was asked to outline the incidents of a plot. Examples of such outlines may be found in Volume II, page 4; Volume III, page 25; Volume III, page 265.

There are many things written that are easily understood in themselves, but occasionally, for the proper appreciation of others, some knowledge of the author is necessary. It is then desirable that the pupil should find for himself something about the author of the selection and he should be referred to good sources of information.

RECITATION. Sentences brought by the pupils to the class should be discussed, errors in

the uses of words pointed out, and frequently the different meanings possible for the same word may be shown if the pupils are interested in them. Give practice in inserting the synonyms in place of words for which they stand, and call attention to the consequent variations in meaning. Analyze the sentences in a very general way and discuss the paragraphs. Get at the actual meaning. Teach them the difference in meaning of declarative, interrogative and exclamatory sentences.

Discuss with the pupil the characteristics of the author as they are shown in the selection. It is sometimes very clear what manner of man writes; at other times he leaves very few traces of his individuality. *Dream Children* (II, 57) shows in every paragraph Charles Lamb's peculiarities. The poetry of Wordsworth contrasted with that of Milton shows two men of vastly different types. Try to encourage in the pupils a habit of thinking about authors and of comparing them.

ADDITIONAL WORK. Among the prose works in *English and American Literature*, the following are particularly good for reading after the method of this section. Many of them are too difficult for pupils in the lower grades, though few are beyond the reach of the grammar grades. They are arranged somewhat in order of difficulty.

Prose:

Selections from Franklin's *Autobiography*—
VIII, 125.

The Widow and Her Son—VII, 239.

Selections from *Poor Richard's Almanac*—
VIII, 27.

Sir Roger de Coverley at Home—II, 149.

Selections from *Pilgrim's Progress*—VIII,
280.

Bacon's Essays, *Of Expense*—II, 37.
Of Nature in Men—II, 42.
Of Studies—II, 46.

Emerson's *Self-Reliance*—II, 187.

Poetry:

Selections from *Snow-Bound*—IV, 48.

To the Fringed Gentian—IV, 118.

To the Dandelion—IV, 120.

For A' That and A' That—IV, 203.

Victor and Vanquished—V, 191.

The Lost Leader—IV, 198.

LESSON II

ON ALLUSIONS

Subject: *The Chambered Nautilus*

TEACHER'S PREPARATION. Read the paragraph headed *Allusions*, beginning on page 16, Volume II. It is only the person that has

read widely who can recognize many allusions, and it will always be true that some will escape the closest reader. If a person is unacquainted with the Bible, whole sentences might be quoted and pass without recognition; if he has never read the stories of classical mythology, the names of Mars or Minerva would suggest nothing to him; and to a person who does not know the history of the United States, the sentence, "We have met the enemy and they are ours" would have little significance.

In *The Chambered Nautilus* allusions are numerous:

In the first line, *ship of pearl* alludes to the belief of the old-time mariners that the nautilus rose to the surface of the water and spread its tentacles, *purpled wings*, like sails to the breeze.

In the fourth line comes the phrase, *where the Siren sings*. For an explanation of this, one must go to the dictionary or encyclopedia or to some book where the stories of Grecian mythology are to be found.

In the last line of that stanza, the *cold sea-maids* are the mermaids, and a knowledge of the beliefs of the Ancients concerning them is needed to give the line fullness of meaning.

Irised and *crypt* in the last line of the next stanza suggest ideas from widely separated

times, the first going back to Grecian mythology for its meaning, and the latter bringing its significance from the Middle Ages.

In the third stanza, one must again go to the Grecian mythology for an explanation of *Triton blew from wreathed horn*, and it is only by knowing the story of the Triton, and seeing his picture that the real force of the lines can be felt.

In the last stanza, the lines

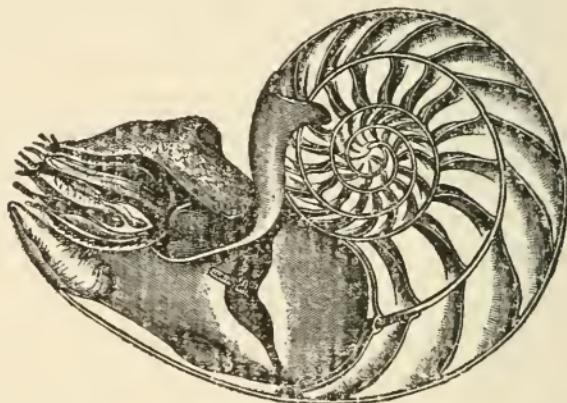
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,

contain a most vivid allusion. Many a great cathedral with a vast, resplendent dome is a new temple nobler than any preceding one, and occupying the same spot where centuries ago some low-vaulted shrine was placed.

The significance of the entire poem rests on the fact that the little mollusk builds its shell in spiral form, increasing its size year by year. To make this all clear, a section of the shell or a simple drawing is almost necessary. The illustration on page 260 will answer and any child can draw it in outline on the blackboard.

ASSIGNMENT TO PUPIL. It will be necessary for the teacher to take great pains in the assignment. It is improbable that pupils will notice many of the allusions. In this particular selection, *Siren* and *Triton* are noticeable

allusions. Some of the others will be detected by the impossibility of understanding the sentence without knowing the allusion, but others more distant will pass unnoticed. It is usually quite unfair to tell a child to "look up" an allusion; the facts to which allusions are made are often so difficult to find that



mature students are discouraged. Give definite references.

The reference having been given, however, the pupil should be required to write, or be able to tell intelligently the particular things upon which the allusion is based. Here again, as before, it is often well to have the stories written out. *Siren* and *Triton* make good subjects for brief compositions.

RECITATION. No recitations can be made more interesting than those upon allusions. If

the pupils have prepared the lesson, and if the teacher has the subject well in mind, there will be plenty of entertaining details and delightful incidents to take up all the time that can be spared. The words and the sentences as wholes will have been mastered, but the pupil can be shown how much more vivid the meaning is made by the allusion and how much greater pleasure that reader obtains who has his mind well stored with those things to which authors are apt to refer. Reading and conversation should go hand in hand in the recitation.

ADDITIONAL WORK. On page 27 of Volume II is an outline which classifies the different things to which allusion is made. In any given selection there will be allusions of several different types, but it will be found that certain authors affect certain kinds of allusions, and that one particular kind predominates in a given selection. Milton in *L'Allegro*, *Il Penseroso* and *Lycidas* draws most of his allusions from mythology, but in *Paradise Lost*, the Bible is his storehouse; Bunyan draws principally from the Bible; Emerson from the wide range of history, philosophy and literature.

It is evident that the more numerous the allusions in any given piece, the more difficult it is apt to be. Accordingly, in suggesting

additional subjects for reading, some of those that have been taken from *English and American Literature* may be so difficult that they cannot be used in their entirety—certainly not with young pupils. It is often interesting to gather in detached sentences a number of allusions to remarkable events or famous stories in mythology and make them the subject of special lessons.

Prose:

Dream Children—II, 57.

The Crown of Wild Olive—II, 111.

Selections from *Pilgrim's Progress*—VIII,
280.

Self Reliance—II, 187.

Poetry:

Crossing the Bar—IV, 37.

To the Dandelion—IV, 120.

Alexander's Feast—IV, 205

L'Allegro—IV, 217.

Il Penseroso—IV, 225.

Lycidas—V, 120.

As an example of the continued use of an allusion in which the speaker assumes on the part of his audience a very intimate acquaintance with a drama, pages 53-56, Volume III, may be used. It is evident that to an audience which was unfamiliar with the play the passage would not be intelligible. It was fair to assume that the Senate knew their *Hamlet* and *Macbeth*.

LESSON III

ON FIGURES OF SPEECH

Subject: A Suitable Selection, Either Prose or Poetry

TEACHER'S PREPARATION. Begin with paragraphs on the *Basis of Figures* on page 20 and study to the end of page 26, Volume II. Get the idea that figures are all related, and distinguish each time the basis on which the figure rests. Probably poetry will be better for study, as its figures are more numerous. Fortunately, single sentences or brief quotations often illustrate the meaning and significance of figures as well as do more extended selections. The spirit of a story can only be obtained by reading it in its entirety, but figures rarely extend beyond the sentence or through the paragraph.

ASSIGNMENT TO PUPIL. Not more than one class of figures should be assigned as the subject of a lesson, except that from day to day the work of the previous day should be reviewed. The names of the figures are not important, especially if the pupils are young. But children can very early be taught to distinguish between literal and figurative language and to find great enjoyment in contrasting the two.

Naturally the simile is the first figure, not counting allusions. *Like*, the word of introduction, usually stands as a signal of identification. After the figure has been explained and the pupils have learned to recognize it, they should be asked to make a collection of similes from their reader or to find them in certain selections which the teacher has mentioned.

In a similar way the metaphor should be presented and its relation to the simile explained until the distinction is clearly understood. Then the examples which the pupils have found for the simile may be changed into metaphors and the new metaphors may be transformed into similes.

In successive lessons make clear how metonymy and synecdoche differ from the two figures which are based on comparisons, and point out the peculiarities of the apostrophe and of personification. When the figures are well understood by the pupils, encourage them to construct original examples. They will take great pleasure in doing this, and the teacher will be surprised to find how apt and forcible some of their figures are.

RECITATION. The recitation should follow the lines of assignment, and should include reading and explanation of the figures the pupils have selected. The recitation must not become mechanical but must have the sponta-

neous interest of a conversation. The class discussion should bring in the figures of speech that abound in ordinary conversation. If one has not had his attention called to the fact, he will be surprised to find how really figurative our spoken language is, and that rather in inverse ratio to the poverty of the person's vocabulary is his use of figures. Most of the slang expressions of the day are highly figurative.

ADDITIONAL WORK. As a basis for the teacher's study, the following sentences taken from *English and American Literature* will be particularly effective and should be carefully considered:

Prose:

Instead of the gong for dinner, let us hear a whistle from the Spartan fife. II, 203.

Surely it is an awful subject, or there is none so on this side of the grave. III, 162.

I have in general no very exalted opinion of the virtue of paper money. III, 166.

Refined policy has ever been the parent of confusion; and ever will be so, as long as the world endures. III, 168.

But the concessions of the weak are the concessions of fear. When such a one is disarmed, he is wholly at the mercy of his superior. III, 171.

And I honor his gray head, and bless him! VII, 163.

Are those wheels upon the road? You've a quick ear, Bertha. Are they wheels? VII, 165.

Poetry:

Where heaves the turf in many a mold'ring heap.

V, 31.

Wut's words to them whose faith an' truth
On War's red techstone rang true metal. V, 136.

Tippin' with fire the bolt of men
That rived the Rebel line asunder. V, 136.

O weep for Adonais! though our tears
Thaw not the frost which binds so dear a head!
V, 153.

Death feeds on his mute voice, and laughs at our
despair. V, 155.

Within the twilight chamber spreads apace
The shadow of white Death. V, 157.

The holy time is quiet as a nun
Breathless with adoration. V, 193.

What is a sonnet? 'Tis the tear that fell
From a great poet's hidden ecstasy;
A two-edged sword, a star, a song—ah me,
Sometimes a heavy tolling funeral bell. V, 196.

Those strains that once did sweet in Zion glide,
He wales a portion with judicious care. VII, 205.

We only know that their barks no more
May sail with us o'er life's stormy sea. VIII, 109.

As an example of figurative language effectively used in an oration, study the concluding paragraphs of Webster's *Reply to Hayne* (III, 43).

Reading Poetry

Poetry is the highest literary art, and for this reason it has fewest devotees. "I care nothing for poetry. I never read poetry except upon compulsion" are statements we hear nearly every day. This is not the fault of poetry, but it is because of our fancied inability to hear and feel. Poetry contains all the intellectual inspiration of prose, and besides that, it charms the ear with its music and moves the soul with its passion.

As has been shown in previous lessons, many poems are primarily stories and should be read first as such. No novel ever contained a more charming love story or wrought out its characters in a stronger way than *Enoch Arden*, and none ever showed deeper passion or more thrilling incidents than *Lars*. *Ivanhoe* is not a better story than *The Lady of the Lake*; perhaps the plot is a little harder to get from the latter, but have we not long since learned to value what we possess by the effort which it has cost us?

But other charms than that of plot are to be found in poems. First there is music that

comes not from tones merely, but from regularly recurring accents and the harmonious combinations of melodious sounds. It requires a trained reader to hear this silent music; most of us are dependent upon the interpretation of another. So we can only learn to get our full allotment of pleasure by reading aloud.

Taking such a stanza as the first in Riley's *Mother Song*:

Mother, O mother! forever I cry for you,
 Sing the old song I may never forget;
Even in slumber I murmur and sigh for you.
Mother, O mother,
 Sing low, "Little brother,
Sleep, for thy mother bends over thee yet!"

By reading it aloud, we catch the rhythm of its accents and hear the pleasing rhymes and delight in the succession of smooth, flowing vowels and soft consonants that together give the melody of a lullaby the stanza imitates.

But the music we hear is not always so sweet and soothing. At times it imitates discordant sounds, but then it is in harmony with the ideas to be expressed, as in these lines from *A Sudden Shower*:

The highway smokes; sharp echoes ring;
 The cattle bawl and cowbells clank;
And into town comes galloping
 The farmer's horse, with steaming flank.

A stanza that illustrates a still different music is the following, in which the gaiety of the children is imitated in the quickstep of the lines:

Childish voices, further on,
Where the truant stream has gone,
Vex the echoes of the wood
Till no word is understood—
Save that we are well aware
Happiness is hiding there.

From another of Riley's poems comes a fourth stanza with a longer swing or more soothing rhythm:

There's the song of the lark when the skies are clear,
And the song of the thrush when the skies are gray.

If all these ideas were expressed in nearly the same words but without a harmonious metrical arrangement, the effect would not be nearly so powerful, our feelings would be unmoved.

Reading aloud in such a way as to bring out the accents upon which the music is based is called scanning. If the accents are made too prominent, the ear is offended, but the good reader knows just how and where to place the stress. Pupils who read in a "sing-song" tone have recognized the rhythm of the poem and emphasized it to the exclusion of the meaning. While such reading is very unpleasant, the cause of it is an appreciation of music that may be turned to good account.

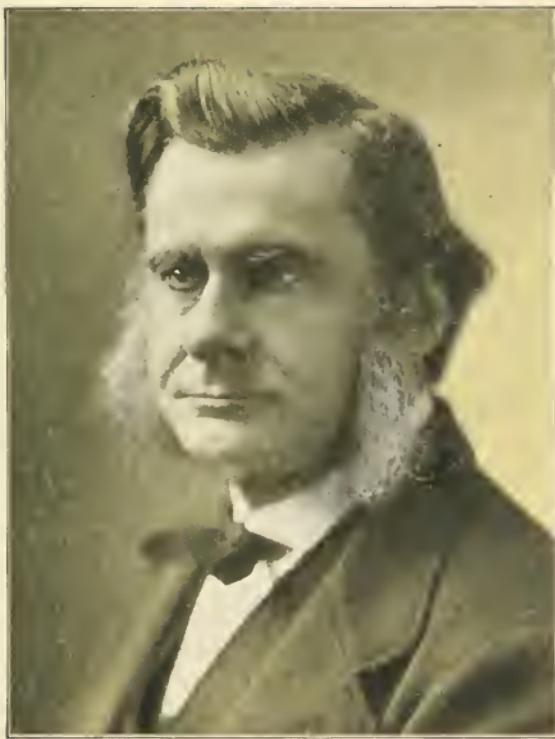
LESSON I

ON RHYME AND ALLITERATION

Subject: Many Poetical Selections

TEACHER'S PREPARATION. Study those parts of pages 24-26 in Volume IV that relate to rhyme; study the second paragraph on page 27 and all of pages 28 and 29. Remember that the stanza is the unit, and that often the rhyme scheme is not complete until the end of the stanza. The discussion of rhymes in sonnets is to be found on pages 194 and 195 in Volume V. Use an abundance of material in making your studies. It would be worth while to examine the rhymes of all the poems in Volumes V and VI; for with a little practice, it can be done very quickly.

ASSIGNMENT TO PUPIL. Explain to the class what rhymes are, what their purpose is and what constitutes perfect rhyme. Teach the pupils to recognize imperfect ones as well as to see the difference between single rhymes, double rhymes, rhymes in the middles of lines and at the ends. Then show how rhymes are arranged in couplets, alternating, or otherwise. Take the simpler rhyme schemes first and explain them by illustrations drawn from the poems in the children's readers or from lines written upon the board. Assign certain



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poems and have the rhyming words written in groups and brought to the class. The age of the class will determine how extensively you may go into complicated rhyme schemes.

Ask the pupils to find rhymes which they like and to bring to class lines that rhyme particularly well. Call upon them for original rhymes and rhymed lines. The same method of assignment can be used to advantage in alliteration.

RECITATION. Have at hand a supply of poems in which the rhymes are differently arranged, and present them to different members of the class, asking each to select the rhymes which seem most pleasing, to find, if he can, any that are not really good, and finally to determine the rhyme scheme of the stanza. At the same time all the pupils may look for examples of alliteration.

LESSON II

ON RHYTHM AND METER

Subject: Many Poetical Selections

TEACHER'S PREPARATION. Read the topic *Meter*, pages 15-22, Volume IV; also the first paragraph on page 27. Study a number of poems very carefully until you are sure you recognize at a glance the prevalent foot. Do

not expect to be able to scan perfectly or analyze every verse at first sight; you will find many variations, but these need not be of trouble to you. Sometimes it is necessary to read a stanza or two before you can be really certain of the prevailing foot. Sonnets and blank verse are, of course, iambic. In Volume IV, the following poems are iambic, often varied a little by anapestic feet, and occasionally by the introduction of some other foot:

The Daffodils—page 31.
The Rainy Day—page 36.
Battle Hymn of the Republic—page 41.
The Recessional—page 43.
Auld Lang Syne—page 53.
Beware—page 58.
To the Fringed Gentian—page 118.

The following poems (all from Volume IV) are anapestic or anapestic varied by iambic feet. Occasionally this variation is symmetrical, as for instance, when lines regularly begin with an iambic foot and conclude with a series of anapests.

Flow Gently, Sweet Afton—page 63.
Annabel Lee—page 68.
The Lord is My Shepherd—page 85.
The Cry of the Children—page 233.

The trochaic foot forms the strongest contrast with the iambic and is rarely combined

with it, but trochees and dactyls fit together very harmoniously. From Volume IV, the following poems illustrate the trochaic foot, though you must always be on the lookout for dactyls:

Footsteps of Angels—page 72.

Softly—page 166.

An excellent example of the contrast between trochees and iambics may be seen in comparing the stanza beginning, *Haste thee, nymph*, in *L'Allegro*, page 218, with the stanza beginning, *Come, pensive nun*, from *Il Penseroso*, page 226. The contrast is marked in meter and in sentiment, for the ideas are as strongly opposed as their expression.

As examples of dactylic verse, varied occasionally by trochaic feet, the following poems from Volume IV may be studied:

Boat Song—page 159.

The Lost Leader—page 198.

Robert of Lincoln—page 192.

The Charge of the Light Brigade—page 200.

As an example of how skilfully several different meters may be combined in the same poem, study *Alexander's Feast*, page 205, Volume IV.

While dactylic and anapestic feet are exactly opposite in the placing of the accent, yet it is possible to make the rhythm of the two seem

much alike. It will be noticed that in some of the poems mentioned are found good examples of the amphibrachic foot.

It will be seen that iambic feet are much more numerous, and that more iambic poems can be found than of all the others put together. This shows which foot should first be explained to the class.

ASSIGNMENT AND RECITATION. Be sure that the children understand what accent is and that they can detect the placing of accents on different syllables in the line. Do not attempt to explain the structure of the poetic foot until the pupils are able to recognize all the accents that naturally occur in a line. When the line contains a number of monosyllabic words, it may be necessary to study two or three lines in order to be certain of the meter; then it will be seen on which of the monosyllables the accent should be placed.

After the pupils recognize the accents, they can easily be taught to see that each accent in a line marks off a certain number of syllables. Then teach the children to find the number of feet in a line and to notice that the lines of any given stanza are of the same length, or arranged in an orderly way. It may be well to require lines to be separated into syllables, the accented syllables to be marked, and between the feet heavy vertical lines to be drawn; then the

scansion is completely indicated. From the confusion that is liable to arise with the dia-critical marks, it is scarcely worth while to use the technical division into long and short syllables.

Certain carefully selected poems should be given for analysis, and then as more skill is gained, the pupils should be sent to find examples of the different verse. It is not the purpose of these lessons to make the classifications exact and to acquire skill in naming the classes, but it is the intention to show what rhythm is and how it may be detected. Poetry becomes more interesting as soon as the reader understands the limitations under which the poet worked.

Doubtless it will be possible now with the knowledge the pupils have of both rhyme and meter to ask that short original stanzas be written. Some pupils will be found to have quite a little aptitude in this, but others will accomplish nothing.

Reading for Literary Style

Heretofore we have concerned ourselves principally with the thought of a selection, and given very little attention to the style in which it was presented. It is desirable, then, in the reading classes to give more or less time to those things which are discussed in *English and American Literature* under the head of *The Powers of an Author*.

The power of drawing character has been considered indirectly, though to a considerable extent, in the character studies of the earlier lessons. Unity is a characteristic of all great masterpieces, but to the reader it is not of so much importance as a matter of study. The writer, more than the reader, is concerned with unity. Beyond pointing out to the pupil the fact that the intelligibility of a selection is dependent largely upon its unity, it will not be worth while for the teacher to consume the time of the reading class.

The beauty of a literary masterpiece, that which appeals to us most strikingly and is our inspiration, comes from the application of four of the great powers which every successful

author must possess to a greater or less degree. The beauty we see and the sentiment we feel are largely dependent upon the author's power over his own words and phrases in their expressiveness and in their musical character. By these he gains that descriptive power and emotional power by means of which he can create in us the sense of beauty or rouse our most refined feelings to activity.

Heretofore, these lessons have been directed to the mechanical side of reading, to the mastery of thought and to the structure of the poetry. Now, we wish to reach the aesthetic meaning. The intangible emotions which give us feelings of pleasure, disapprobation, fear or awe, cannot be summoned at will. They can only be incited in a class of pupils by the greatest skill and care. The best method is usually one of indirection. Too much analysis, too great an effort to locate and recognize the emotion is almost certain to defeat the teacher's purpose. Yet because of this there should be no fear to enter upon the search for beauty, nor to assist the pupil in establishing higher standards and better taste. Taste improves slowly in most persons, in some much more slowly than in others. Children often show a much higher appreciation of the really beautiful and sublime in literature than many men of forty years.

LESSON I

ON PHRASAL POWER

Subject: Many Selections from both Prose and Poetry

TEACHER'S PREPARATION. Study carefully pages 15-22 of Volume VIII. Study till you thoroughly understand the distinctions that are there made between the different types of phrases which give power and interest to literature, but if the pupils you are teaching are young, do not expect them to make the technical classification offered there. Keeping in mind the fact that the children will often admire those phrases which to you seem simple and ineffective, prepare for them a large collection of good expressions.

You will find a great many in *Poor Richard's Almanac*, VIII, 27. The examples of figures of speech which you have had will prove now to be a mine of good phrases. Try to distinguish between those which are really of power and have a permanent interest and those which are striking and apt for the occasion, but have in them little other value.

ASSIGNMENT AND RECITATION. After explaining what is meant by phrasal power and after giving a number of phrases which appeal strongly to the class, assign some selections

with which they are already quite familiar, and ask them to choose, write upon paper and bring to class the next day those phrases which they like the best. If you have never tried the plan you will be surprised to find what excellent taste some of them show, and how readily they make the selections. Others, however, will see no more in one line than in another and will fail to recognize that there is a difference in power in different combinations of words. These people can be taught gradually to recognize the distinction. Personal taste will manifest itself at once. The boys will make different selections from those made by the girls; and the sensitive, emotional individual of either sex will admire that which does not appeal at all to plain, matter-of-fact minds.

After the familiar selections have been used, the pupil should be sent to the books to read for himself and to find his examples in unknown places. A more profitable exercise in reading it is hard to find than this, for the child will have to read over a great many pages, must be constantly on the alert and all the time exercising his keenest powers of discrimination.

When good standards have been established it will be interesting to ask the class to construct beautiful or apt or powerful phrases.

Probably there will be little originality in the work of most of the class, but some pupils may be found who will have surprising skill.

LESSON II

ON DESCRIPTIVE POWER

Subject: Many Selections from Prose and not a few from Poetry

TEACHER'S PREPARATION. Study pages 189-196 of Volume VII. Descriptions are effective to an individual only when they appeal to him personally, and you must expect in making your preparation for your class, that many of the passages which appeal to you most strongly have little meaning or value to your pupils. Find out, by questioning and otherwise, what they admire, what they can see most vividly, and then make your preparation accordingly.

Assignment and Recitation. The material for the first few lessons must be the material which the class has at hand. The pupil should be taught to visualize; that is, he should be taught to *see* the things which are described.

The excellence of a descriptive passage rests upon its ability to suggest to the imagination of a person those details which make a vivid picture. Those descriptions which are

related to the every-day life of the child will appeal to him most strongly; hence the recitation should be largely taken up in the discussion of such things. The descriptions in Scott's *Ivanhoe*, which are so brilliant to the student of history, will not appeal to children in the grades as will the less artistic work in *Black Beauty*. So, in trying to create an appreciative sense of fine description, be content with slow progress.

LESSON III

ON MUSICAL POWER

Subject: Many Selections, More from Poetry
than from Prose

TEACHER'S PREPARATION. Pages 69-75, Volume VIII, contain the discussion of musical power, and the selections on the next eighteen pages form choice examples of this power. Make your preparation broad enough with other selections, so that you are sure that the quotation which pleases you does so because of its musical power rather than from other attractive principle. It is probably true that many of the quotations you have chosen as examples of phrasal power have in them a music that adds to their charm. The aid which the metrical arrangement and rhyme give to

poetry makes musical passages much more common there than in prose, but there is often in prose a music peculiarly its own, as in this selection from *Dream Children*:

"We are not of Alice, nor of thee, nor are we children at all. The children of Alice call Bartrum father. We are nothing; less than nothing, and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe millions of ages before we have existence and a name."

Again, in the last sentences of Webster's *Reply to Hayne*, beginning with the words, "when my eyes shall be turned to behold for the last time," (III, 135), is a stirring music vastly different from that of *Dream Children*.

From *The Widow and Her Son* we can select a few sentences which for their balanced arrangement and preponderance of full vowels have a mournful music quite in harmony with the funereal character of the selection:

"There is something in sickness that breaks down the pride of manhood; that softens the heart and brings it back to the feelings of infancy. Who that has languished even in advanced life, in sickness and despondency; who that has pined on a weary bed in the neglect and loneliness of a foreign land; but has thought on the mother that 'looked on his childhood,' that smoothed his pillow and administered to his helplessness."

From *Threnodia* this passage has the advantage of metrical arrangement:

The tongue, that scarce had learned to claim
An entrance to a mother's heart
By that dear talisman, a mother's name
Sleeps all forgetful of its art!

Some of the more musical poems to be found in *English and American Literature* are the following:

Soldier rest! thy warfare o'er—IX, 85.
Cherry Ripe—VIII, 290.
Over the River—VIII, 108.
Night and Death—V, 204.
Soldiers' Dirge—V, 18.
The Destruction of Sennacherib—IV, 182.
The splendor falls on castle walls—IV, 156.
Lead, Kindly Light—IV, 87.
Annabel Lee—IV, 68.
Sweet and Low—IV, 49.

ASSIGNMENT AND RECITATION. The method of teaching this topic is practically the same as that of the preceding lesson. It can only be done successfully in class and by careful and hearty work. It will often be found that pupils do not have a musical ear; that while they understand what is said, the charm of sound is not theirs. It is not uncommon to find a person who is sensible to harmony and at the same time deaf to the music of prose. Such a person will be much more easily taught than the one who never sings nor enjoys good

music. The standard of musical power from which you must work is that of the pupil and not of yourself.

It will not be advantageous to pursue the study of musical power to any great extent after it has been explained and the pupils have been taught to see what it is and to expect to find it. They should be left to develop their own sense of appreciation.

LESSON IV

ON EMOTIONAL POWER

Subject: Selections both of Prose and Poetry

TEACHER'S PREPARATION. The teacher will find sufficient instruction on pages 97-105, Volume VIII, and for specific examples, the three poems which follow and the three psalms on pages 76-80 are excellent.

ASSIGNMENT AND RECITATION. No success is possible unless the emotional state of the pupil is in harmony with the purpose. The most successful teachers are successful because they are able to create in their pupils the very feeling which the selection of the day embodies. It is not infrequently the case that the real power of a poem is wholly lost because the pupils recited immediately following a very

lively recess period, and were so excited with their play that the pathos or sublimity of their lesson was wholly lost. The mood of the class will govern, but the teacher should have skill to create the right mood.

Thoroughness in Reading

In the first six lessons nearly everything has been touched upon that is essential for the mastery of the thought in any selection; in the next six, the structure of poetry and the power and beauty of literature are the main points of study. It remains for us now to combine and apply all this to one selection, for these lessons are planned to move in a spiral, passing over the same selection again and again. In this way the effect becomes cumulative. While the elements of a complete reading lesson must be given one by one, yet each day should in a sense combine all the elements that have preceded. In the completed study of any selection, the order of these lessons need not be observed exactly.

As an illustration of what is meant, take the little poem, *The Daffodils*, on page 31 of Volume IV.

I. A first reading of the poem will give the person and the incident: The poet wandered beside the lake and saw a host of golden flowers stretching in never-ending line along the shore, resembling the stars that shine and

twinkle in the milky-way; they danced more gleefully than the waves and he grew happy in their company; the remembrance remains with him, for now when in a thoughtful mood he sees the daffodils again they fill his heart with pleasure.

II. The poet's love of beauty, his gentleness and thoughtfulness, his joy and pensiveness, are all to be gathered from a second reading, and at that time we can profitably learn something of him and his nature. As a matter of fact, *The Daffodils* is altogether characteristic of Wordsworth, in his gentleness, delicacy and his remarkable love for nature. It appears that this is a poem whose inner meaning will only be apparent to those who, like the poet, have their hours for pensive musing or to whom sickness or trouble comes and compels them to live largely in their thoughts.

III. A third reading gives material for a most charming picture to any one with imagination. The lake-side, the trees, the bay and its grassy margin against which the sparkling waves are lapping, and back of them, if one knows Wordsworth and his home, the towering mountains of the lake region. In such a scene, place the golden daffodils.

IV. Now read for another study of the poem in which each word must be given its specific meaning. What is a *daffodil*? If we have

never seen one, half the beauty of the poem is lost. We think of a yellow flower and are satisfied, but to one who has seen the daffodil (narcissus or jonquil) nodding its bell-shaped corolla among its dark lance-like leaves, the

idea is much more vivid. A picture of the flower, even a simple outline drawing like the one here, will give a clearer idea than any description possibly can. And then there are words — *milky-way*, *sprightly*, *jocund*, as applied to a mood—all of which need to be accurately understood in order to be appreciated.

Allusions are not numerous, but many beautiful figures of speech may be found by careful study.

VI. *The Daffodils* has four stanzas of six lines each. The first four lines rhyme alternately, the last two form a couplet. It will be noticed that in five or six different places monosyllables are made to rhyme with the last syllables of longer words, and that in the third stanza, the



second rhyme is somewhat forced. Alliteration is not used to intensify the musical effect, nor are there other rhymes than those at the ends of the lines.

VII. The scansion of the first stanza may be marked as follows:

I wan | dered lone | ly as | a cloud
That floats | on high | o'er vales | and hills,
When all | at once | I saw | a crowd,
A host | of gold | en daf | fodils;
Beside | the lake, | beneath | the trees,
Flutt'ring | and danc | ing in | the breeze.

This shows that the stanza is iambic tetrameter, and that the meter is perfectly regular, except that the last verse begins with a trochaic foot. In order to scan this properly, one syllable must be elided from the word *fluttering*.

From the word *continuous* in the next stanza a syllable must be elided, and again the last verse begins with a trochaic foot.

The third stanza is perfectly regular, but a rigid scansion will interfere with both the melody and the meaning, as can be noticed especially in the third verse.

The fourth stanza is regular.

VIII. Wordsworth's peculiar phrasal power is vividly shown in this little poem, and also the fact that it is from nature that most of his tropes are drawn. "I wandered lonely as a cloud that floats on high o'er vales and hills,"

"Continuous as the stars that shine and twinkle on the milky-way," "Outdid the sparkling waves in glee," "That inward eye which is the bliss of solitude," are phrases that cannot be forgotten. The relation of these phrases to the figures mentioned in the fifth section of this lesson will be manifest, but there are other phrases which are effective without being figurative.

IX. Wordsworth's descriptive power has already been alluded to in Section III of this lesson, but it is worth while to consider it more carefully.

X. Iambic tetrameter is not considered the most musical of meters, and is the one that may be harsh and almost unpleasant. But in this particular poem, the words are chosen so happily and arranged in such melodious sequence, the rhymes are so clear, and the meter so broken by light accents, that the result is a charming whole.

The attention of the class should be called to the many lines in which the force of the accent is destroyed by the grouping of words necessary to make good sense; to the number of instances in which by the use of monosyllables the accent is sometimes passed entirely over a foot. As part of the musical charm of the poem should be considered the harmonious adaptation of all its phrases to the idea.

There are no unmusical words, no guttural sounds, nothing out of harmony with the beautiful lake-side scene and delicate sentiment.

XI. If the reader can feel the loneliness of the wandering poet, the joy that the beautiful daffodils poured into his soul, and can think of the long future in which such a picture would fill him with pleasure, then the emotional power of the poet is manifest.

XII. The real sentiment is one of quiet joy in the beauties of nature and of confidence in the power of nature to soothe mankind. It is part of the "various language" which Mother Nature speaks to those "who hold communion with her visible forms."

Having studied the poem in all these varied lights, then read it once or twice more until the sentiment is your own. The comments on pages 32-34 of Volume IV will help in this.

There always is a possibility of destroying the very spirit we wish to aid when we go deeply into the analysis or explanation of such a perfect gem of art as is *The Daffodils*. It is only by the keenest appreciation of the perfection of the work itself that a teacher can hope to know when he is exceeding the natural limitations and creating in his class a feeling of repulsion. If at any time it appears that the children have wearied of a poem, the study

should be stopped at once and something else substituted. Yet the great variety of topics suggested in this lesson make it possible to continue the work much longer than if there were only a few lines of interest.

Expressive Reading

Silent reading is selfish, while oral reading is for the benefit and pleasure of others. The ordinary individual in daily life reads but little aloud, and probably makes no attempt whatever to improve his style after he leaves the schoolroom. But the teacher is incessantly called upon to read—to read intelligently and effectively. Accordingly, few things will contribute more to his success than the power to read agreeably. To some this power appears to come naturally, but most people acquire it only by serious study and continuous practice.

Whether the teacher wishes to become himself a good reader, or is merely desirous of mastering the art of teaching the subject, he will find his greatest assistance in a thorough knowledge of those things which are essential to pleasing oral expression.

In treating of these subjects, we shall discuss them in a general way, leaving the teacher to make the particular application, though we shall render assistance by referring to selections in *English and American Literature*. The

order in which these elements will be treated is the natural order of development.

Of course, it is understood that in almost every recitation that has been indicated from the beginning of this course time should be given to oral reading, and it is not expected that at any one recitation all the time will be devoted to the single element under discussion.

ARTICULATION AND ENUNCIATION. Accurate articulation is necessary. It often happens that while the organs of speech are not defective in any way, yet the person has to a certain extent lost control of them or never has acquired skill in their use. Small children particularly must be given definite instruction for forming the sounds which are difficult for them. The organs of speech should be placed in the proper position and drill in making the sound given until the muscles respond readily whenever called upon. It is often helpful to use a hand-mirror in work of this sort, so that the child may himself see just how his organs of speech are used in the formation of given sounds. If that plan is not feasible, the pupil can be told to watch his companions in their talk. It will occasionally be found, of course, that the organs of speech are defective and that a very slight surgical operation will remedy the defect, but that is an unusual condition. Ordinarily

patience and practice will remedy the defects. It is very evident that the teacher herself must have perfect articulation; otherwise her defects are very apt to be imitated by the pupils.

Articulation is one thing; enunciation is another. A person articulates the sounds of a language; he enunciates the syllables and words. A clear and distinct enunciation is as necessary as the perfect articulation on which it is based. Indistinct enunciation comes from a natural slovenliness of mind, from nervousness or haste, or over-excited, nervous conditions.

Any one who can articulate correctly can acquire a perfect enunciation. Knowing this fact, and knowing the causes which lead to poor enunciation, it is comparatively easy to correct the faults and give drill which will remove the carelessness or difficulty. Frequent drill in selected stanzas or paragraphs wherein each individual reads with the special purpose of enunciating correctly is a most satisfactory method. It is not best to use for this purpose selections of literary value, those for which it is hoped pupils will form a real attachment, because the very nature of the drill will in time make the selection unpleasant. However, detached sentences from stories and those examples given in the school readers may always be used.

EMPHASIS AND INFLECTION. The primary facts upon which rests intelligibility in reading are emphasis and inflection. Let it be said at the start that no one can read well who has not thoroughly mastered the thought in the selection he is rendering. If he is compelled to search his mind for the meanings of words or to grasp the complete idea of a sentence, he unwittingly pauses and hesitates and confuses the ideas of his hearers. But if the thought of a selection is thoroughly mastered, he places the emphasis almost unerringly, and by so doing raises no confusing ideas in the mind of the hearer. Moreover, his inflections are ordinarily correct.

That these powers of expression are correctly used when the reader has an intelligent comprehension of the passage throws much light on the teaching of reading. If a pupil's emphasis or his inflections are wrong, it is because he does not understand what he reads. It is useless to tell him to raise his voice at such a point, or to emphasize such a word; he may follow the directions or give a perfect imitation of a sentence as he hears it, but this does not improve his subsequent reading. Knowing these facts, the teacher by proper questioning will determine whether the pupil's difficulty lies in a failure to understand the meaning of certain words, or in a failure to

grasp the idea of the sentence. When the fault, whichever it is, has been corrected, the pupil's voice will naturally and unaffectedly rise and fall or increase its stress at the proper point. Imitation of a teacher's best reading never taught a pupil proper inflection or correct emphasis, and it almost invariably results in an artificial and highly mechanical utterance that is often as unintelligible as it is displeasing.

Certain of the masterpieces in *English and American Literature* are especially good for drill in these elements of expression, notably: Lincoln's *Gettysburg Oration*, Kipling's *Recessional*, Longfellow's *The Reaper*, Burns's *For A' That and A' That*, and Irving's *Westminster Abbey*.

EMOTIONAL STATES. A person may read with perfect inflection and the most correct emphasis, yet fail altogether to convey the real feeling of the author. Not only must a reader master the thought, but it is essential that he be able to feel the emotions that possessed the author or manifested themselves in the characters he describes. If any one is thoroughly possessed by the sentiment of any given poem, the quality of his voice will modify itself and respond to the behests laid upon it. He will unconsciously pitch his voice at the proper key, will use the right amount of force, and

speak at the rate which most suitably expresses his feelings. When this is done, we have perfectly natural reading, the highest art.

To produce in the pupil the emotional state which is in harmony with the statement of any selection is one of the most difficult things the teacher of reading has to accomplish. It is almost impossible to call up emotions on demand or to create them by direction. In some way the pupil must be made to feel what he reads. Usually this will have been accomplished if he has read in the way that this course of lessons has suggested; that is, if he has taken a poem, mastered its thought and given attention to its beauty of expression and of sentiment. He is probably not only able, but more than willing, to read in appropriate tones and at a proper rate.

In *English and American Literature* many poems are analyzed, and this analysis should assist the teacher materially in producing the right emotional state. In Volume II, *Of Expense* by Bacon (page 37) is carefully analyzed; *Dream Children* by Charles Lamb (page 57) is discussed sufficiently, and if the teacher uses this analysis and secures in the pupils an appreciation of the significance of the essay, it will be found an admirable selection for oral reading; Lincoln's *Gettysburg Oration* (III, 24) is another first-rate piece upon

which to drill; in Volume IV, *The Daffodils* (page 31), *The Rainy Day* (page 36), *Crossing the Bar* (page 37) and *The Recessional* (page 43) are all interpreted to a greater or less degree; the studies on sonnets (V, 189-195) furnish material of rather a higher order; *Dickens in Camp* (VII, 266) is particularly effective, and gives opportunity for a wide range of expression; the same is true of *Incident of the French Camp* (V, 255) and of *The Widow and Her Son* (VII, 239). Of course, in a long story like *The Cricket on the Hearth* (VII), there are paragraphs of almost every description.

Pitch, rate, quality and force are the particular characteristics of good reading which depend almost entirely upon the mental state of the reader.

Pitch. Much depends upon the proper pitch of the voice. The key upon which one reads may be medium, or low, or high, and what it is depends upon certain physiological conditions. If the vocal chords are tense, the pitch is high. Accordingly, any state of mind that produces tense vocal chords produces high pitch in the voice. A person can forcibly tighten his vocal chords and utter sounds at high pitch, but they are strained, artificial and unnatural. If a certain amount of feeling goes with the effort, the tones become more agreeable.

If the pupil's voice is pitched too high, is

harsh and unmelodious, as is often the case where he has been much drilled in reading, the remedy is not further drill, but is by way of a process of forgetting. He must forget that he is reading and must be taught to feel that he is talking. If his conversation is marked by the same faults as his reading, he may gain something by imitation in the way of raising his standards of expression. In general, he reads harshly because he thinks he *must* read. The nervous tension which this feeling produces has affected his vocal chords without any intention on his part. He cannot read more expressively while he feels as he does. Harshness and unnatural pitch will disappear from his voice when he can be taught to forget that he is reading for inspection.

Of course, there is a very notable period in every boy's life when his voice is unmanageable. In his efforts to hide this fact, and in the embarrassment that comes from the extraordinary changes in pitch to which his voice is unwittingly subject, he cannot read as he should, nor is it fair to ask him to attempt it. During that period, it is best to let the greater part of his reading be of the silent kind. He can talk over what he has read, but he should not be asked to make any elocutionary efforts.

For studies in pitch the following selections are excellent:



HARRIET BEECHER STOWE



Wee Willie Winkie—I, 214-220.
Lincoln's Gettysburg Oration—III, 24.
Webster's Reply to Hayne—III, 133-137.
Apostrophe to the Ocean—IX, 109.
Break, Break, Break—IV, 52.
Twenty-third Psalm—VIII, 80.
Boat Song—IV, 159.
An Old Played-out Song—IV, 195.
When She Comes Home—V, 217.
Incident of the French Camp—V, 255.
Selections from *The Cricket on the Hearth*—
VII.

Rate or Time. The rate at which a person reads, or the time consumed in any one selection is regulated by the extent or breadth of thought and by the rapidity of action. There is a certain medium or ordinary time in which are read those selections that are in no way emotional. Commonplace selections, not calculated to stir the feelings, are of this character, as are simple narratives where the incidents are unexciting. This medium or standard time may be varied in two ways; first, by the quantity of time taken in the utterance of certain words or syllables, and second, by pauses between sentences or groups of words. Rate, however, usually depends more upon the grouping of words and the length of the pauses between groups than upon the utterance of syllables. The rate of

syllabic utterance is usually a personal characteristic. Some of us articulate rapidly, while others of more phlegmatic temperament speak slowly.

In conversation or in perfectly natural reading, we usually utter with one impulse of the voice those words which are closely related in meaning. These words so uttered form groups that are usually quite independent of punctuation. Punctuation marks are for the eye and are intended to make clear the meaning. They do not separate the sentence into units of expression. Only the terminal marks are of any great importance either in suggesting the inflection or indicating the length of the pause. A good reader notices the marks inasmuch as they make clear the thought, but usually disregards them almost entirely in his reading.

The pupil who reads too rapidly has a mind that is very quick in its action or one that is not fully occupied with the thought of his selection; he may have a vague understanding, but does not realize the full extent and import of the idea. If he reads too slowly, he is naturally slow in intellect, or the words come to him slowly through his eyes; his organs of speech are not sufficiently under control, or he does not appreciate the difference between the principal ideas and those of minor importance.

A little judicious questioning will determine which of these faults is his, and then the teacher will know how to set about removing it.

If the faults come from an intellect abnormally quick or abnormally slow, only time and patience will remove the difficulty. If they arise from failure to fully appreciate the meaning, they can be easily removed. If the organs of speech are slow to respond, they should be given exercise by requiring the pupils to read rapidly, many times over, selections which will call for the frequent use of all the organs. Skill in the use of the organs of speech is all that can be accomplished by drill of this character; the final criterion of rate is the emotion of the reader.

Teach pupils to find the central idea, to group others about it in proper degrees of subordination, to analyze the feelings in what is being read, and the time will usually be correct. There are worse faults in reading than undue rapidity or slowness, for we can make our minds keep pace with the reader, if in other respects his expression is good.

The following selections will give a considerable variety in rate:

Tears, Idle Tears—IV, 54.

Highland Mary—IV, 65.

Annabel Lee—IV, 68.

Those Evening Bells—IV, 168.

Robert of Lincoln—IV, 192.

The Three Ravens—V, 229.

The Wreck of the Hesperus—V, 257.

Apostrophe to the Ocean—IX, 109.

Quality. The quality of the voice is almost entirely dependent upon the emotions. Tenderness, love, joy, awe, fear, all produce their effect upon the voice. In an unemotional state the person speaks in normal quality and in the tone that is natural to himself. If the same person is frightened or his animosity is aroused, he speaks in an aspirated tone; if he feels harshly toward any one or is angry, his voice possesses that guttural quality which indicates the severer and harsher emotion; when he is moved by grandeur and sublimity, his voice naturally takes a full, round quality.

Upon these facts depends the method a teacher should use in giving to a voice the quality it does not possess. As he must stir the emotions of the pupil to secure the proper rate, so must he, too, to secure the proper quality. This is often a difficult thing to do, and its successful accomplishment shows a marked degree of skill in the teacher.

Boys of a certain age often think that a show of feeling is childish and ridiculous, and when they do feel in this way, it is almost impossible to teach them to read properly those selections which appear to them at all beneath their dig-

nity. The emotions for which they have contempt are usually found to be those of affection, love and tenderness; not because the children themselves are lacking in these feelings, but because to manifest them seems unmanly. At that time they are usually appealed to by more powerful and rougher emotions; courage and bravery, daring deeds and heroic exploits will move them to admiration, and their voices will respond as far as they are capable. If the teacher uses skill in the selection of material at this time, he will probably be able to succeed, but he must be patient and remember that there are times in the lives of all of us when progress is slow and unsatisfactory.

Force. The quantity of mental energy the person possesses usually regulates the force of his utterance, and that mental energy is stimulated by his emotions. If he feels thoroughly in earnest in what he is trying to accomplish, his voice becomes loud and full of force. It is then a natural force and is usually agreeable, unless the emotion which causes it is of an unpleasant type.

But it is often true, particularly of teachers who have been long in service and those persons who have talked under unfavorable conditions to large numbers of people, that their voices have become too loud and too much

strained to be pleasant to the ear. A soft, pleasing voice, loud enough to be distinctly audible, is always better than a strident, forcible utterance that compels attention whether one will or not.

In teaching reading, proper force should always be sought, but it must be remembered that in the strenuous effort to accomplish any task assigned, the voice will become much louder than is natural. Good reading is like good conversation; it should be just loud enough to be heard distinctly by the listener, unless the feeling of the selection demands a greater amount of force or the reader means to compel attention by sound.

Force is always under the control of the individual. You can ask a pupil to read louder, and probably he will obey; but if he does not himself see the necessity for increasing the force of his stress, if he does not feel without argument that it is the right and suitable thing to do, the force he puts into his voice will be unpleasant. Improvement always comes from within.

Extremes of force may be found in the following selections:

Sweet and Low—IV, 49.

Stanzas in Dejection—IV, 74.

To a Waterfowl—IV, 125.

Home they brought her warrior dead—IV, 157.

The Destruction of Sennacherib—IV, 182.
The Luck of Edenhall—V, 251.
Boat Song—IV, 159.
Selections from *Marmion*—IX, 80-83.
Soldier rest ! thy warfare o'er—IX, 85.
The Battle of Waterloo—IX, 104.

Conclusion

John Henry Newman has said, "The object of literature in education is to open the mind, to correct it, to refine it, to enable it to comprehend and adjust its knowledge, to give it power over its faculties—application, flexibility, method, critical exactness, sagacity, address and expression." Reading in the lower grades as well as literature in the high school and the university should help to accomplish that which the great writer has said is the object of literature. To do this we must read and read again the great masterpieces where moral truth and human feeling are touched with skilled hands and put into so attractive a form that their essence becomes a part of our real life.

Besides the indirect methods which have been used, much may be gained by the direct exhibition of great moral truths in the attractive form in which the masters have placed them. Short quotations, if understood and memorized, are often effective as a guide to

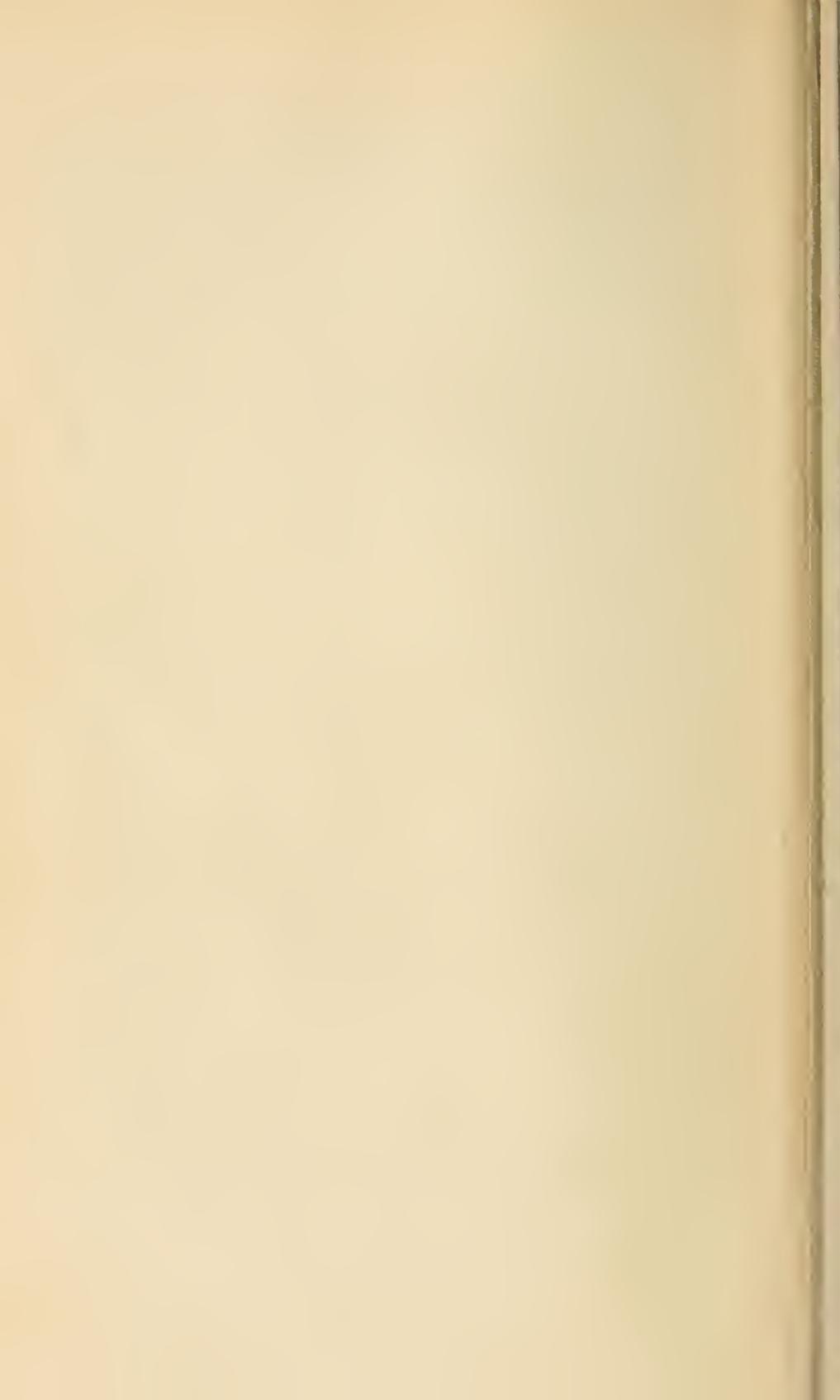
conduct, and the teacher can never tell how much influence these gems of wisdom will have. The more attractive they are to a person, the more they influence his life and conduct.

Here, as before, there is no general rule for attractiveness. What will please and influence one may be distasteful, even, to another; but there are many quotations which in sentiment and beauty of expression appeal almost universally to humanity. Some of the quotations from *Macbeth* (VI, 212) and from Pope (IX, 38) are good examples of this type; the paragraph in Franklin's *Autobiography*, beginning on page 135, Volume VIII, is a longer, more didactic selection which may or may not prove valuable; *The Petrified Fern* (VIII, 106) has in it a simple lesson which will appeal to almost everyone; the more refined and possibly obscure meaning of *Indirection* (VIII, 110) is for the patient few only. Hundreds of choice quotations may be taken from *English and American Literature*.

Throw into the reading lesson all the strength and charm of your personality; spare no enthusiasm; consider it the one lesson of the day in which you can indulge your admiration of the good and the beautiful. Your enthusiasm will be contagious and the pupils will learn to read intelligently, appreciatively, and when

called upon, with a charm of expression that is not often seen in the schoolroom. Reading is the expression of the mind and soul, and so becomes the one really great branch of instruction.





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